

ROYAL ACADEMY PICTURES 1897

ILLUSTRATING

The Hundred and Twenty-Ninth Exhibition of the Royal Academy

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"



CASSELL AND COMPANY, LIMITED

LONDON, PARIS & MELBOURNE



36 x 60

THE JUDGMENT OF PARIS.

EVELYN W. SOLLY

THE ROYAL ACADEMY, 1897.

INTRODUCTION.

IN this, the tenth annual issue of "Royal Academy Pictures," is reflected as faithfully as such a work can do it the best that is to be seen in painting and sculpture at the great Spring exhibition at Burlington House. A few—a very few—of the leading works are not here included, owing either to insurmountable considerations of copyright or to disinclination on the part of the artists themselves; but the great majority of the most successful works may here be studied, alike as to subject, composition, and treatment, and a fairly accurate idea may be formed of the character and quality of the year's effort in the two leading sections of the Fine Arts.

The most significant conclusion to which the thoughtful critic is driven by such an examination is that English painters once more assert their independence, not entirely of foreign influence perhaps, but of mere imitation of foreign methods and of foreign aspect. If the map of Europe be divided fairly into West and East, all that half lying to the West, save Britain alone, is—or till quite lately has been—so absolutely subject in matters of art to the dominion of France that it is often difficult to know whether the pictures there wrought are not the production of Frenchmen born. That Art is of no country we all recognise; but national feeling is a prime factor in every sincere manifestation of it, and to paint "with a French accent"—adopting the Gallic point of view as well as Gallic technique—is flattering neither to the painter's own individuality nor to the Frenchmen whom he copies. Frenchmen will only regard as rivals and competitors men who aspire to be equals, not mere servile imitators.

In two of the principal pictures of the year in the Royal Academy we see how French influence has been assimilated rather than blindly accepted. Yet Mr. Sargent in his brilliant portrait group of "Mrs. Carl Mayer and Children," and Mr. Waterhouse in his exquisite "Hylas

and the Nymphs," remain, the first an American and the second an Englishman. No one could mistake either picture as a French production. Again, the works of Sir George Reid—a portrait of the very highest class—of Mr. Abbey, Mr. Watts, Mr. E. J. Gregory, Mr. Napier Hemy, Mr. Davis, Mr. Frank Dicksee, Mr. Herkomer, and others of the front rank, are stamped with the personality of their painters: such of these men as have studied in Paris did not sell their birthright there when they sought education in the schools of France and breathed the gracious atmosphere of her artistic genius.

The general belief that the present is an "Outsiders' Academy" is hardly one that can fairly be sustained. It is unquestionably true that many fine works come from non-members to strengthen what is an unusually limited contribution from the Academicians themselves; but a careful survey of the exhibition proves that the most notable pictures, and sculptures too, are produced by the members as of yore. At the same time it is pleasant to see the vigour of the younger men, whose views on the mission and the technique of art colour the Academy with a firmly established, clear tone of reform. The general level of the Outsiders is seen to be higher than ever; and those of the front rank make sturdy effort to render themselves worthy of taking their rightful place when Time shall summon them to assume the main burden of sustaining the credit of British art. In portraiture and landscape, in figure- and subject-painting, and in animal-painting, too, names little known to the public at large have started into prominence. The insight of Mr. Harold Speed, the feeling for colour and light of Mr. Swanwick, the extraordinary power of drawing and vigour of thought (if expressed as yet with a little too much emphasis) of Mr. Byam Shaw, the incisive grace of Mr. Spencer Watson, and the swift observation and facility of realisation of animal-form and animal-expression (to say nothing of natural gift for grouping) of Miss Lucy Kemp-Welch—these surely justify the opinion that among the younger generation of rising painters are personalities of singular ability and of high promise.

Not less of interest is to be found in the section of Sculpture; but here no new talent forces itself upon notice. The fine portraiture of Mr. Brock and Mr. Onslow Ford, whose decorative work is as brilliant as his busts of distinguished men: the original statuary in bronze and marble mixed of Mr. Frampton: the delicate reliefs of Mr. Hamo Thornycroft; and the imaginative design and graceful execution of Mr. Reynolds-Stephens, are among the works of a section which is dominated by the superb power and dish of Mr. Alfred Gilbert—a masterpiece of the silver-smith's art. Mr. Gilbert, Mr. Thornycroft, Mr. Armistead, and Mr. Brock are the living founders of England's excellence in sculpture—a school of singular beauty and accomplishment, which may be said to have taken its rise within the recollection of men who are not yet old.

A word may appropriately be accorded to the method by which these works are here reproduced. This "tone-process" has made strides so great within the last few years that even those who have liked it least have become reconciled, if not to its drawbacks, at least to its merits. It is necessary only to compare this issue with that of two or three years ago to appreciate the advance that has been made, not only in delicacy of texture, but in accuracy of tone and detail; so much so, indeed, has this been recognised by the artists themselves, that many of them systematically decline to allow their works to be reproduced by any other method. But in its more artistic quality which it now achieves, the process is often blamed with the fogginess, blotchiness, and other faults, which are, indeed, but the truthful representation of the peculiar technique of the original picture.

So much, indeed, must be said on behalf of "Royal Academy Pictures, 1897," which aims at setting before the public the general aspect of the better part of the Royal Academy exhibition. How far it has succeeded it must be for the public finally to pronounce.

M. H. SPIELMANN.



ROYAL ACADEMY PICTURES, 1897.

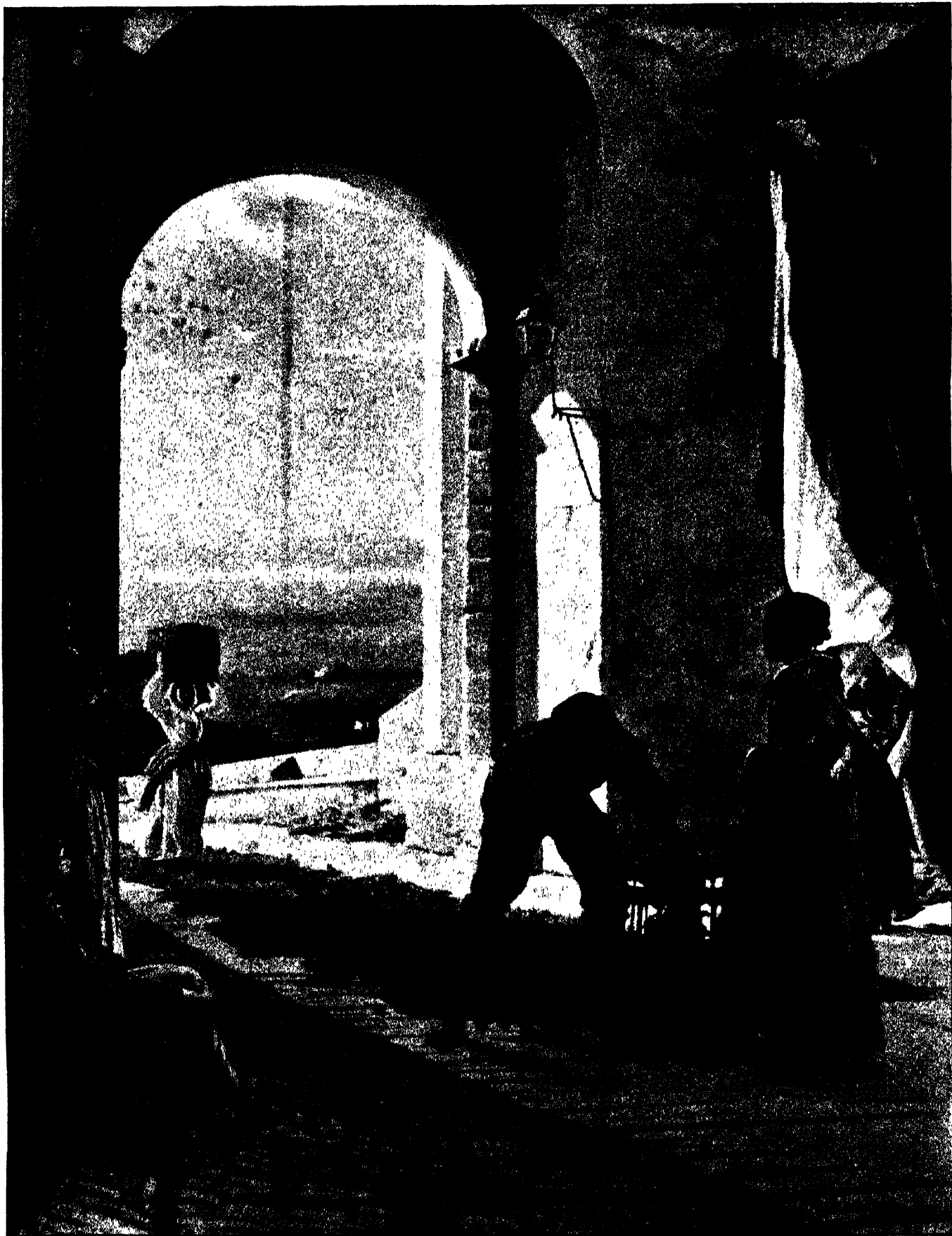
PART I.

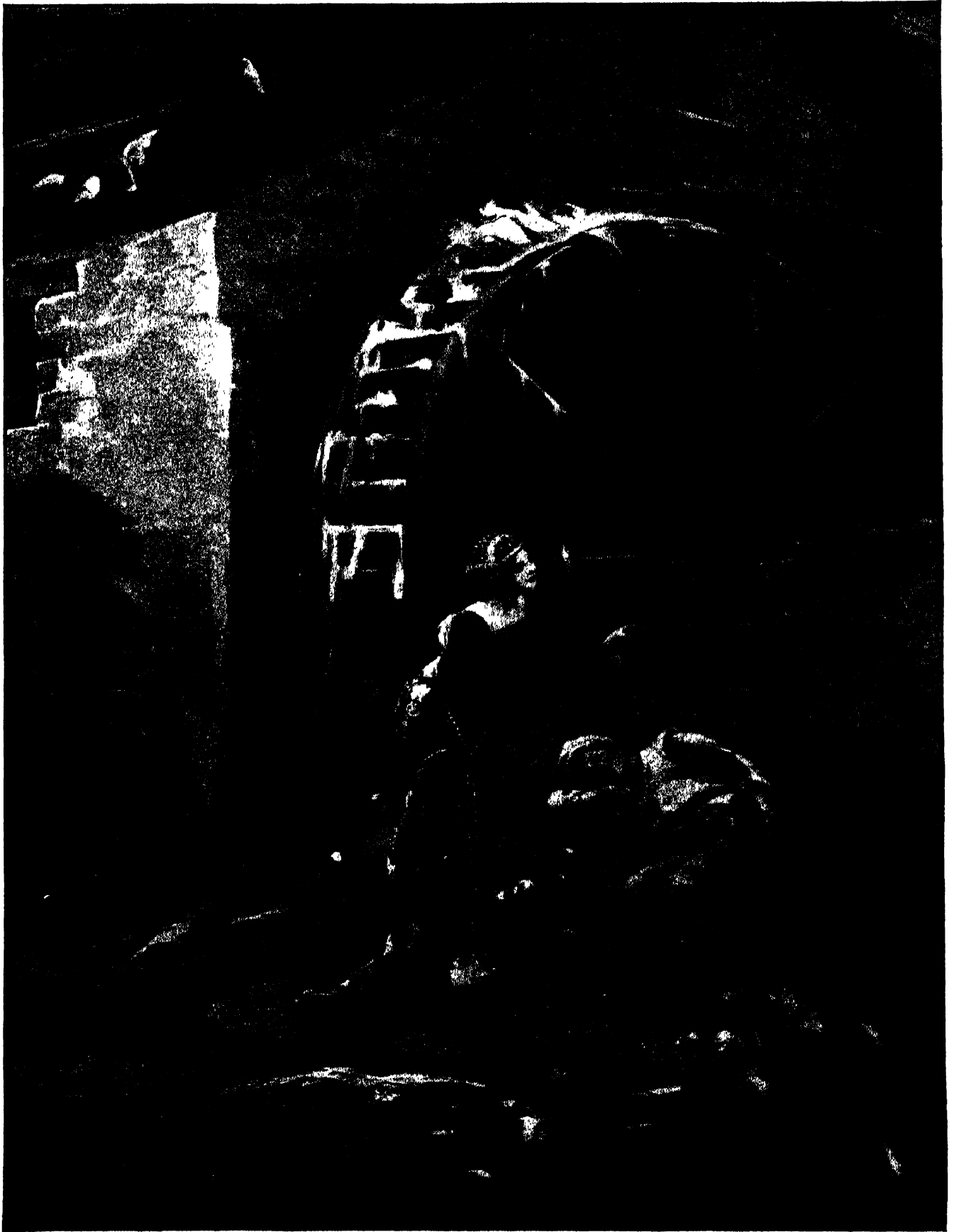


51 x 45

BUTTERFLIES.

MOUAT LODAN.

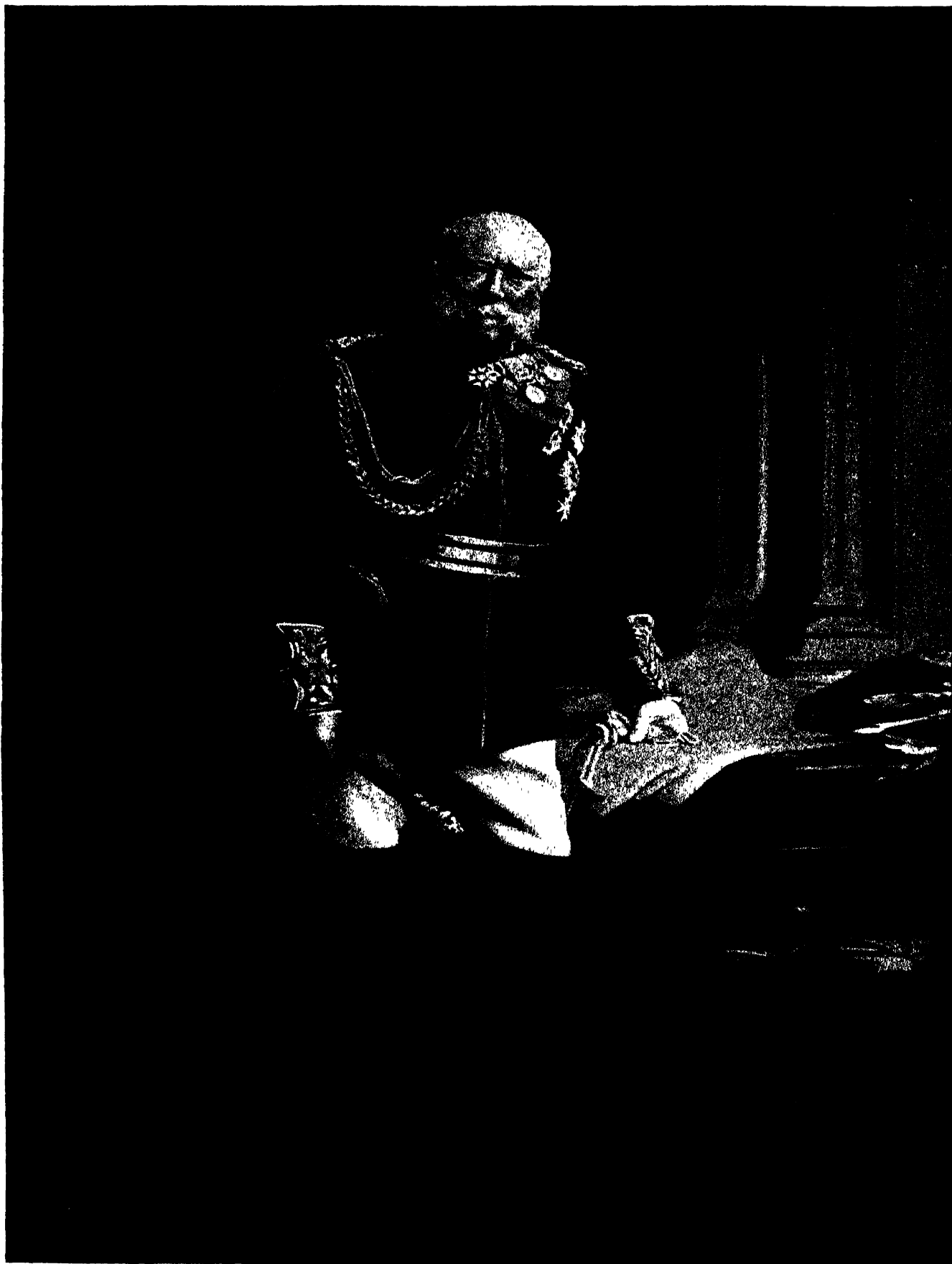




60 x 16

A PRINCESS OF DREAMLAND

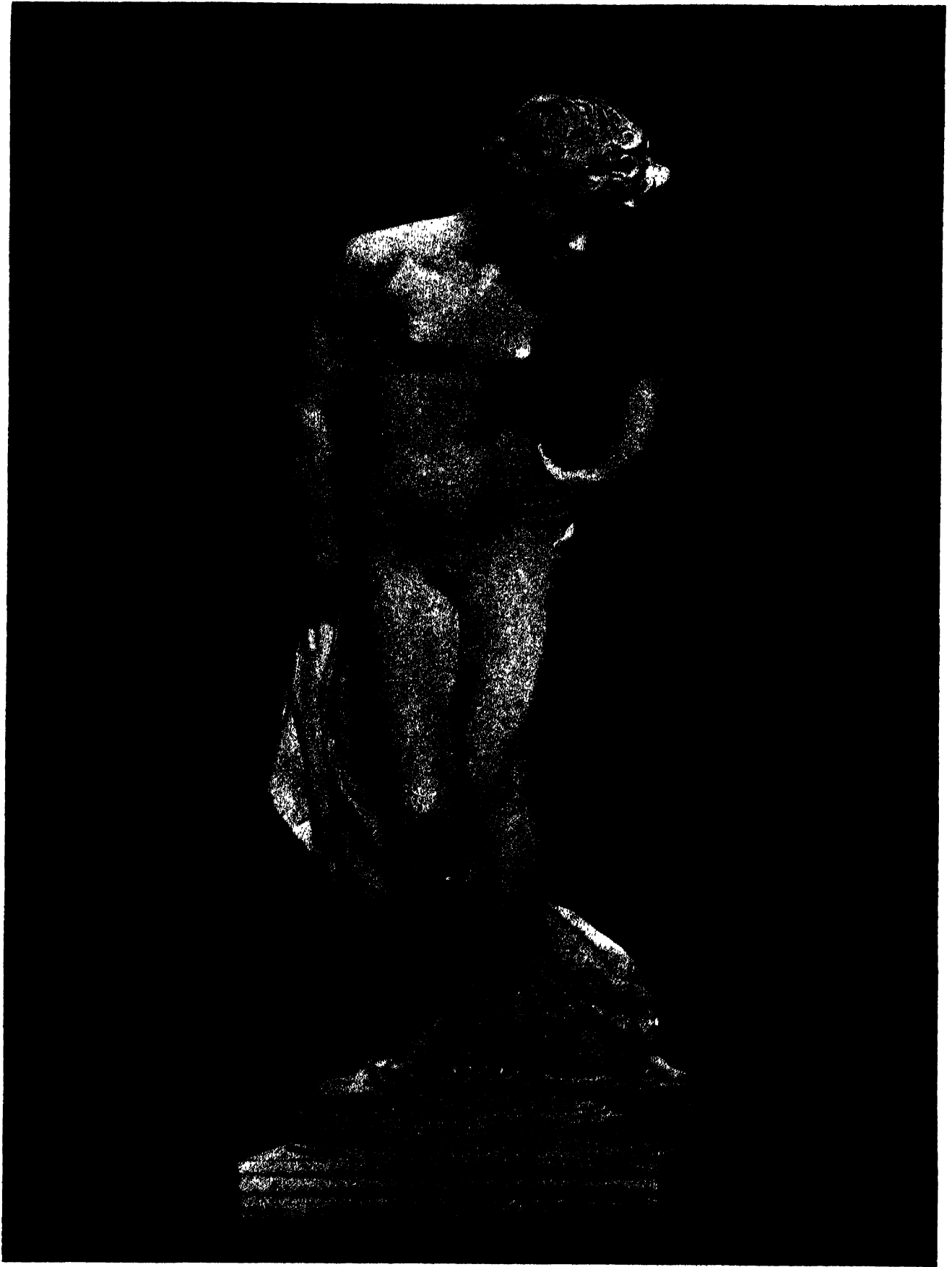
ELIZABETH STANHOPE FORBES.



96 x 60

H.R.H. THE DUKE OF CAMBRIDGE.

A. S. COE.



5 feet high

PLAYMATES (*Marble*).

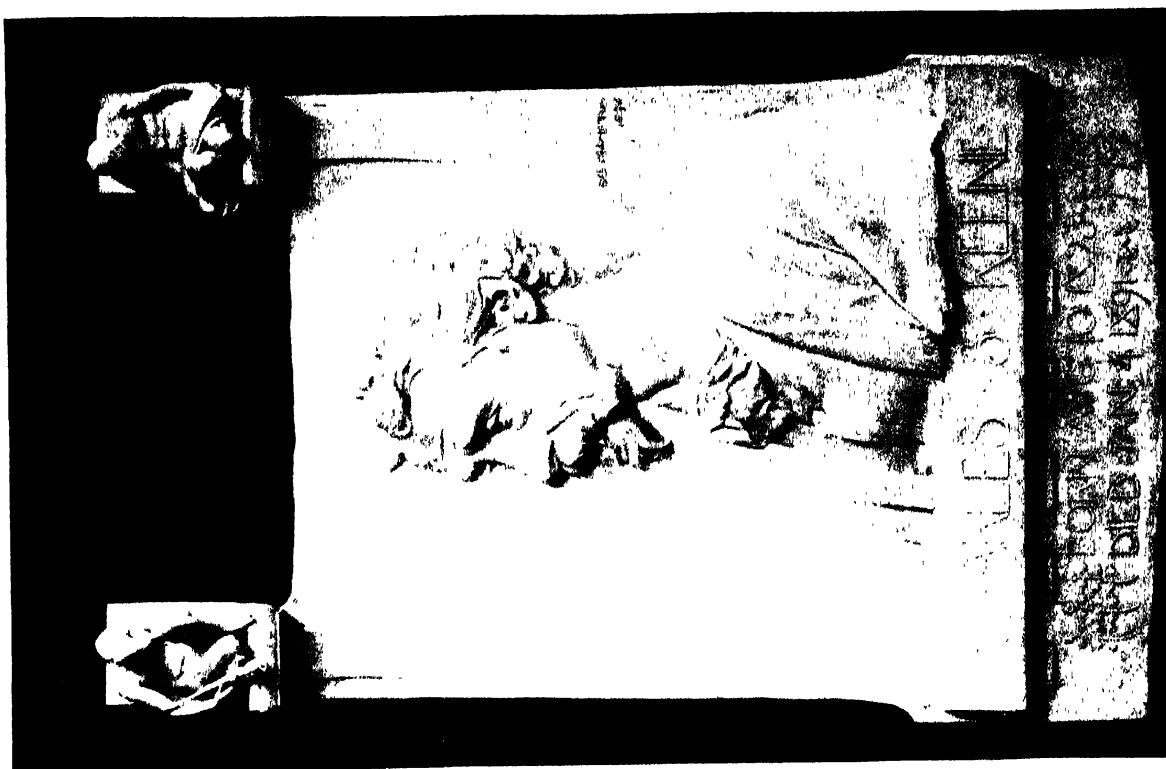
H. H. ARMISTEAD, R.A.



48 x 72

"CHILDE ROLAND TO THE DARK TOWER CAME."

J. M. W. Turner, 1845



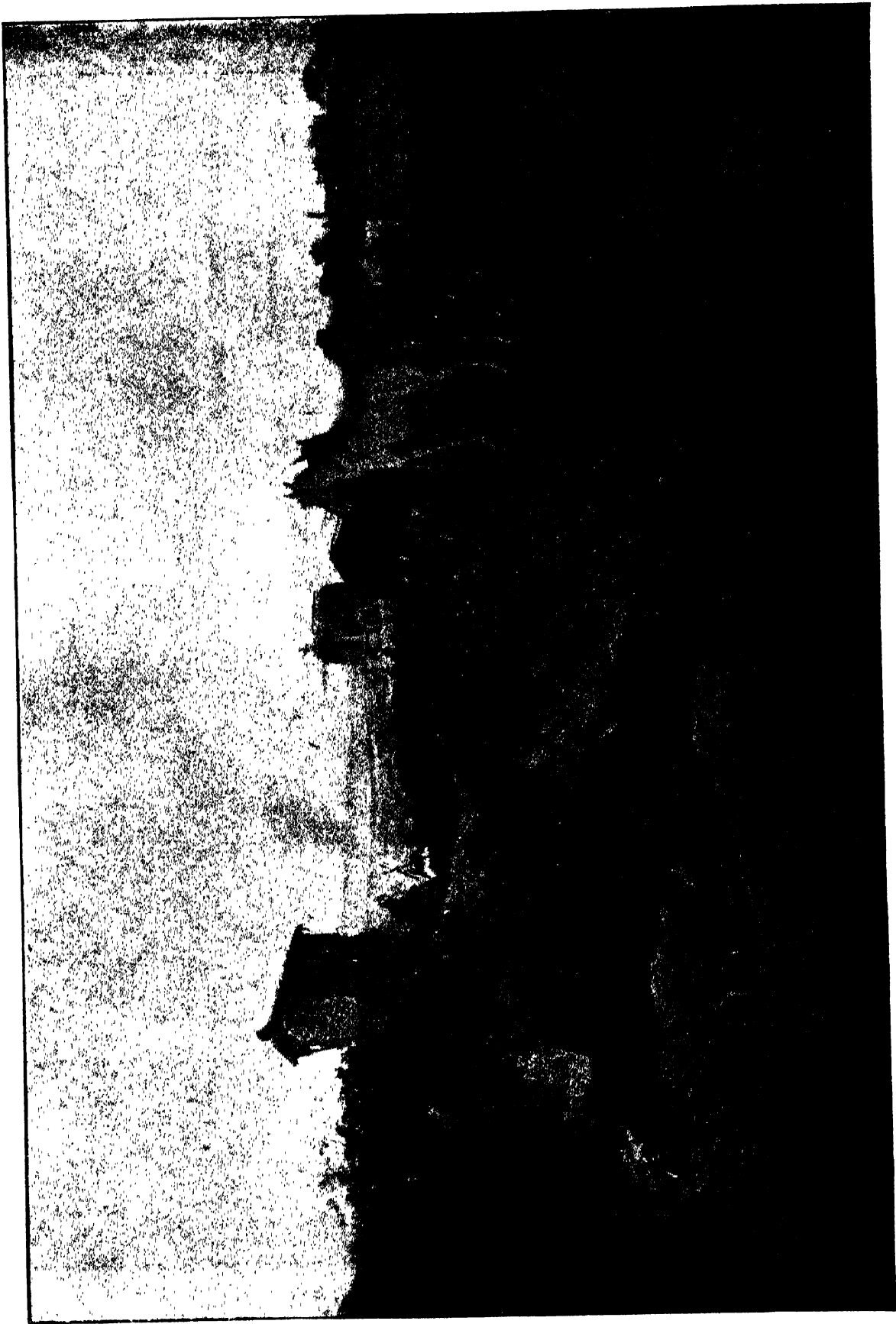


39 x 72

THE SOUTH STACK LIGHTHOUSE.

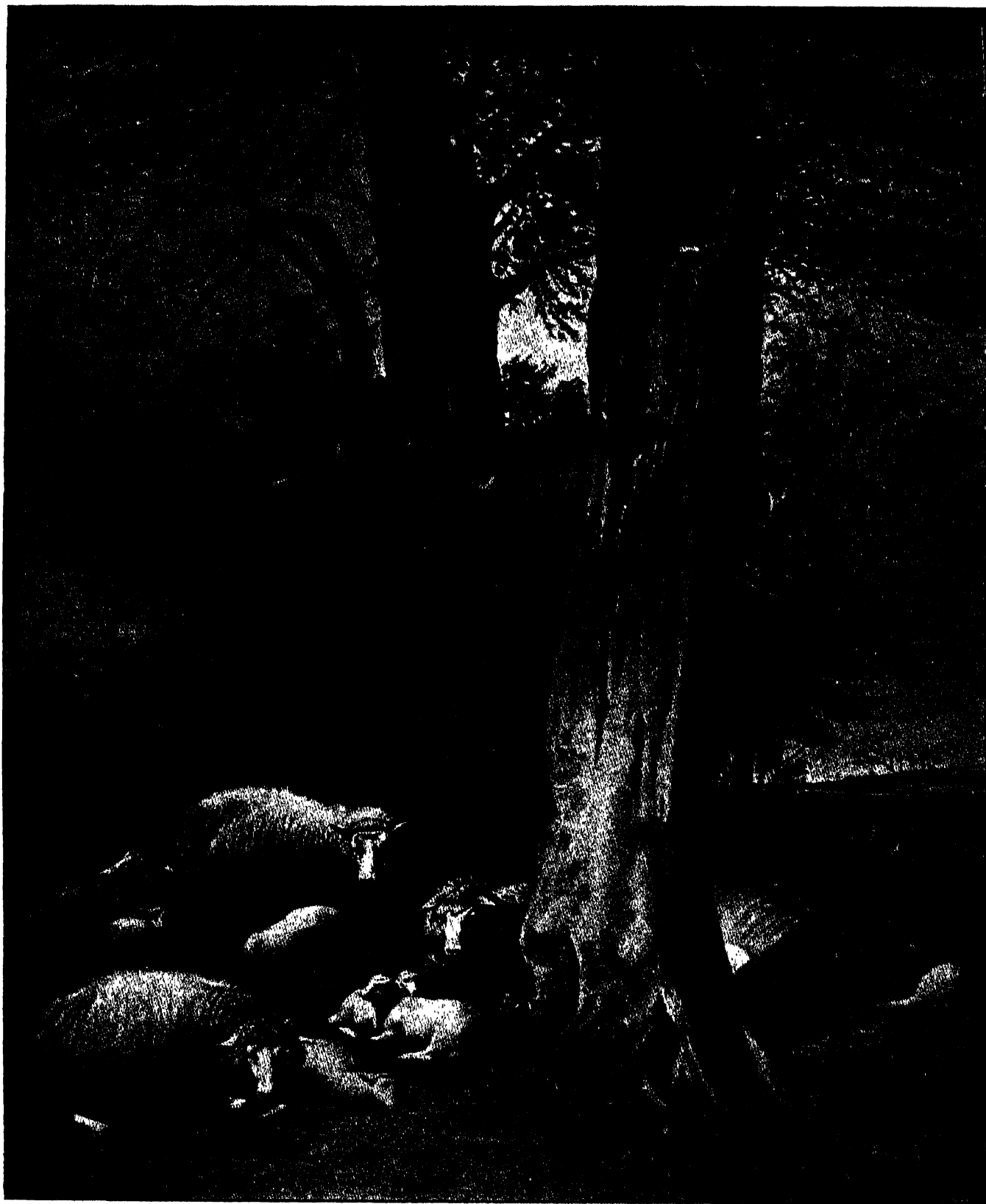
(The wind abate the tide.)

J. H. L. A. R. A.



THE GIPSIEN' REST.
—
EURE (1904) AREA

11 x 15



TRANQUILITY.

"Every leaf was at rest—I heard not a sound but the woodpecker tapping the hollow beech tree."

T. SIDNEY COOPER, R.A.



71 x 55

LADY WANTAGE AND HER EGYPTIAN DONKEY.

BRITON RIVIERE, R.A.



45 x 30

PROFESSOR MITCHELL, D.D., ST. ANDREWS.

SIR GEORGE RED, P.R.S.A.



36 x 72

THE FOREST TEAM.

N. H. J. BAIRD.



28 x 36

BLEAK MARCH.

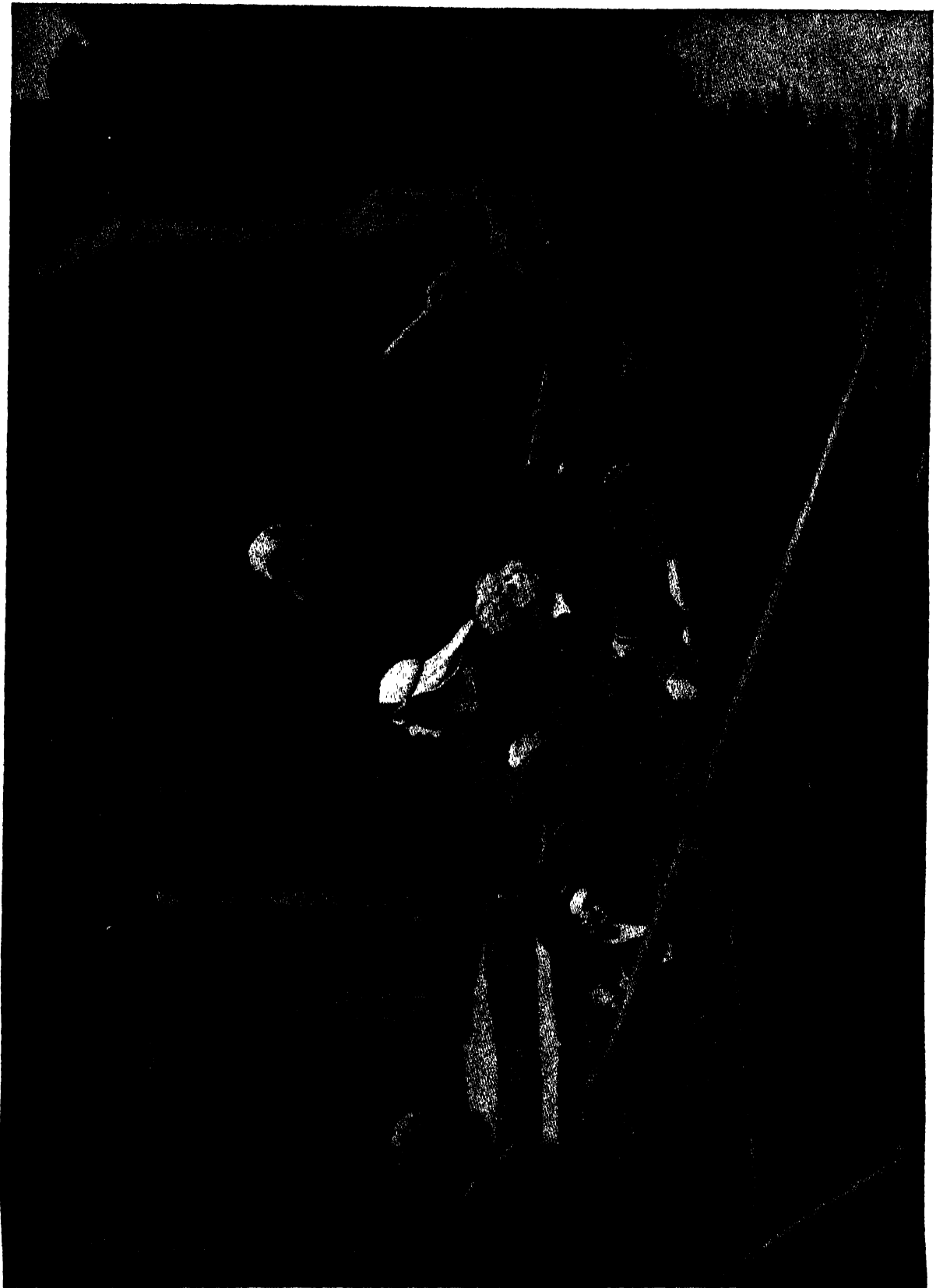
FRED HALL.



48 x 72

THE GARDEN BY THE RIVER.

YEEND KING, R.I.



FUGITIVES.

—
E. BLAIR LEECH.

48 x 68



48 x 72

HAMPSTEAD : FROM THE FIRS BY "THE SPANIARDS."

—
DAVID MURRAY, A.R.A.



x 60

RCE

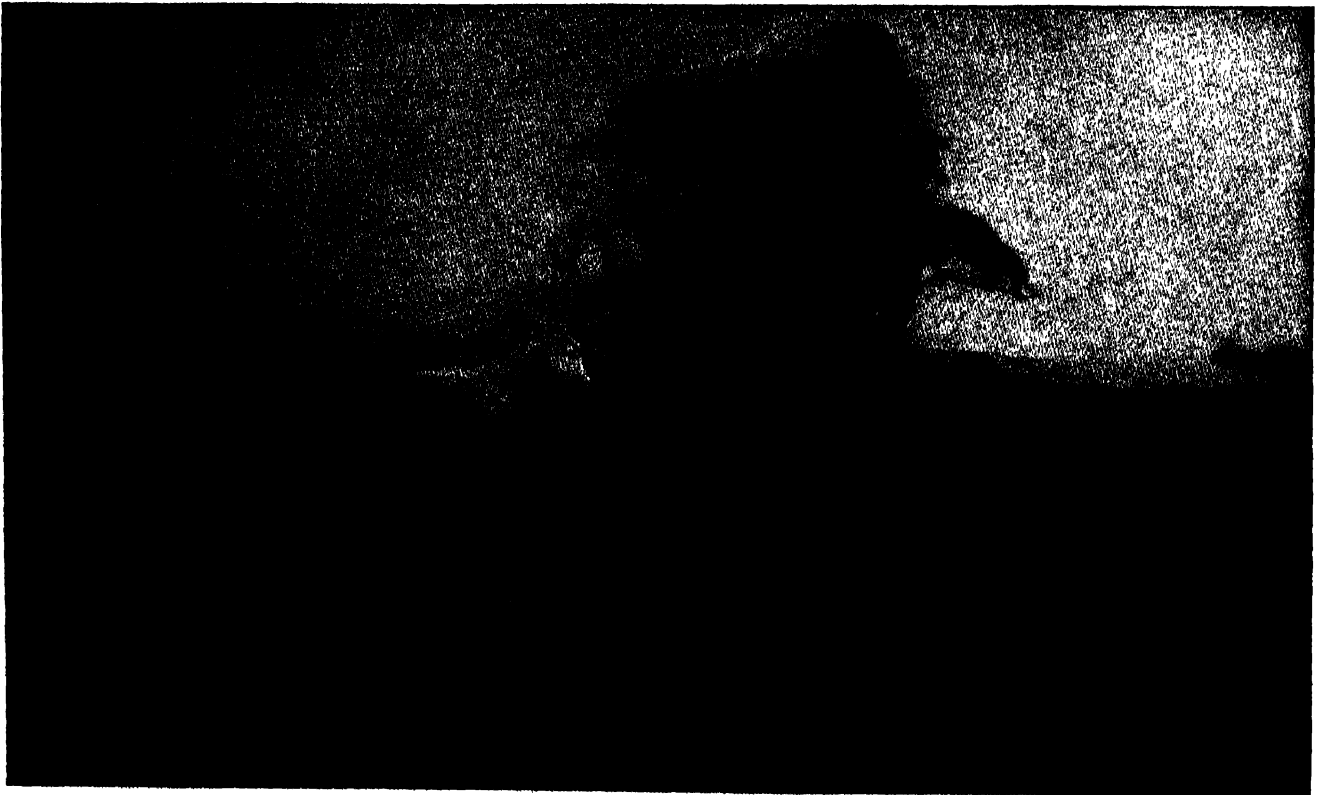
HIT ROCK



43 x 73

THE WILD NORTH SEA.

ROBERT W. ALLAN, R.W.S.



48 x 72

IN A FOG.

DAVID FARQUHARSON.



56 x 44

THE LORD LISTER, P.R.S.

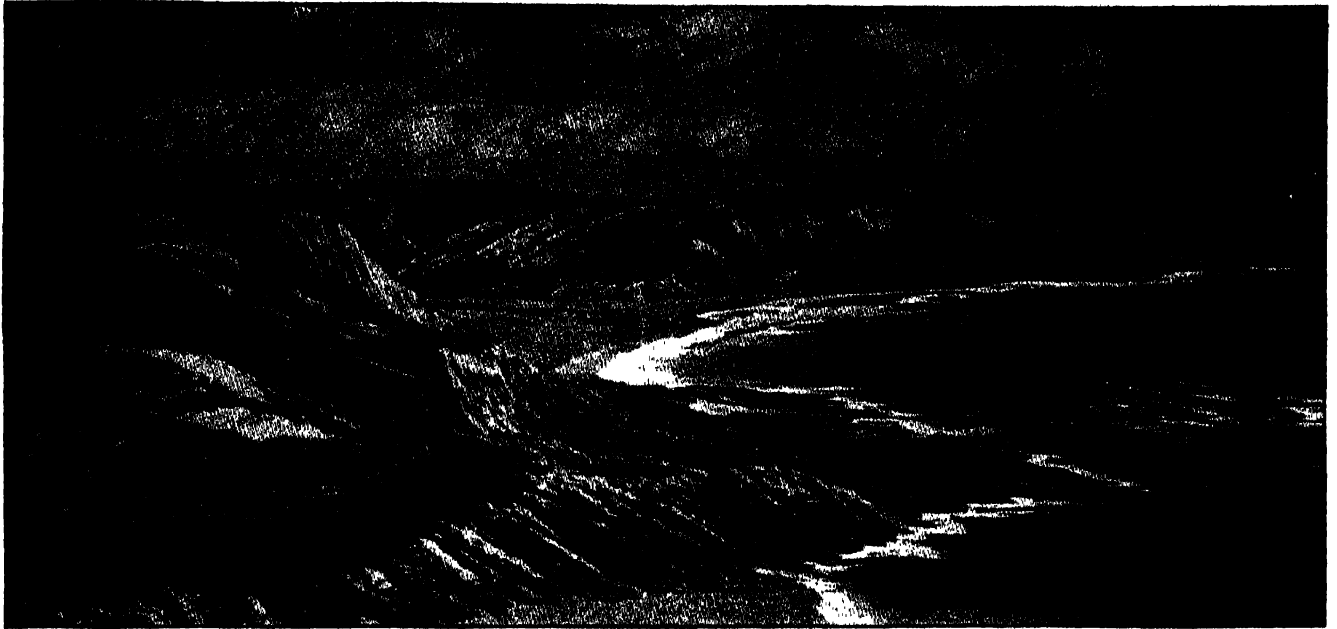
WALTER W. OULDS, R.A.



72 x 48

THE PIPER AND THE NYMPHS.

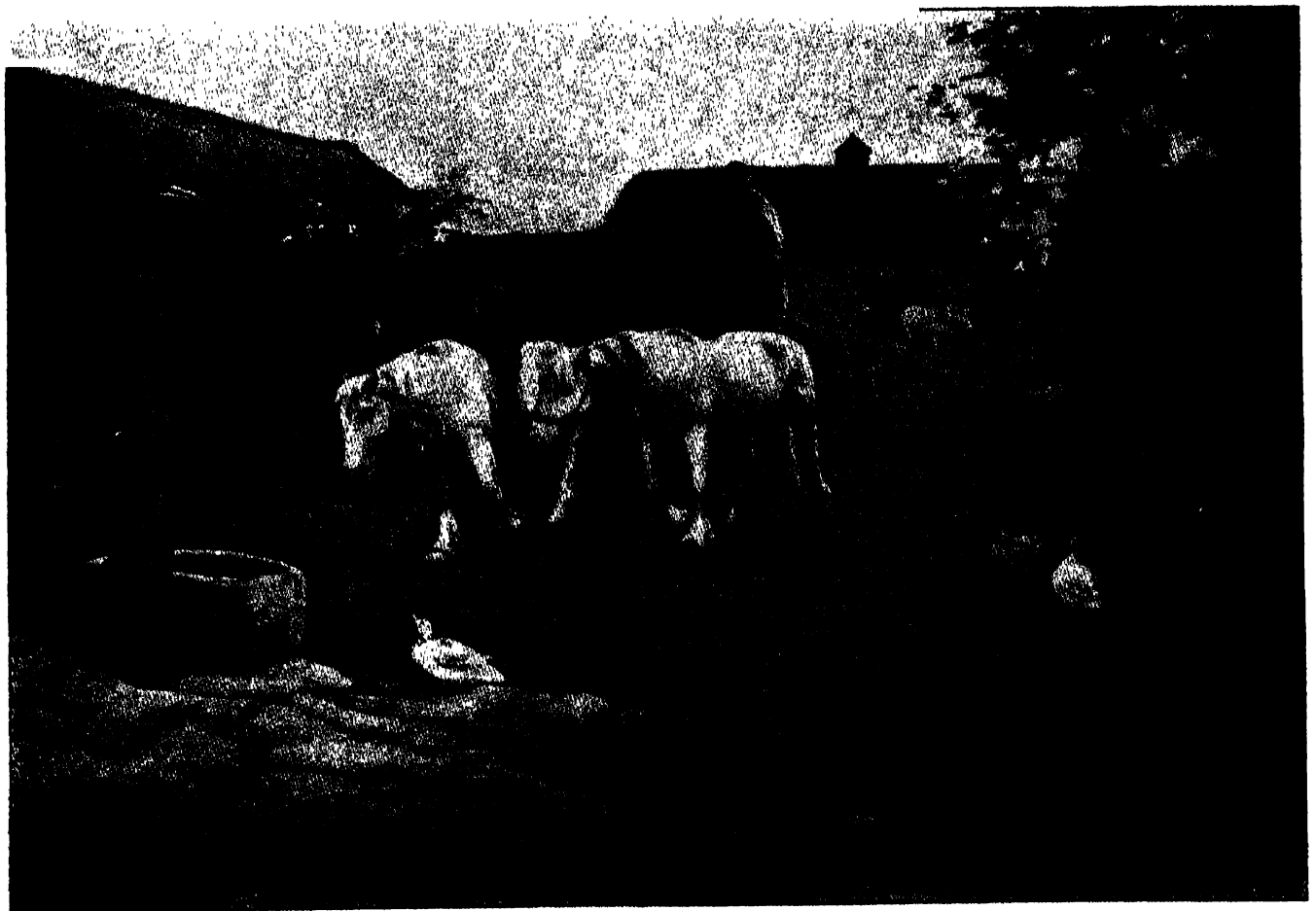
J. R. WEGUELIN.



10 x 19

WHITESHELL POINT, CASWELL BAY (LIMESTONE).

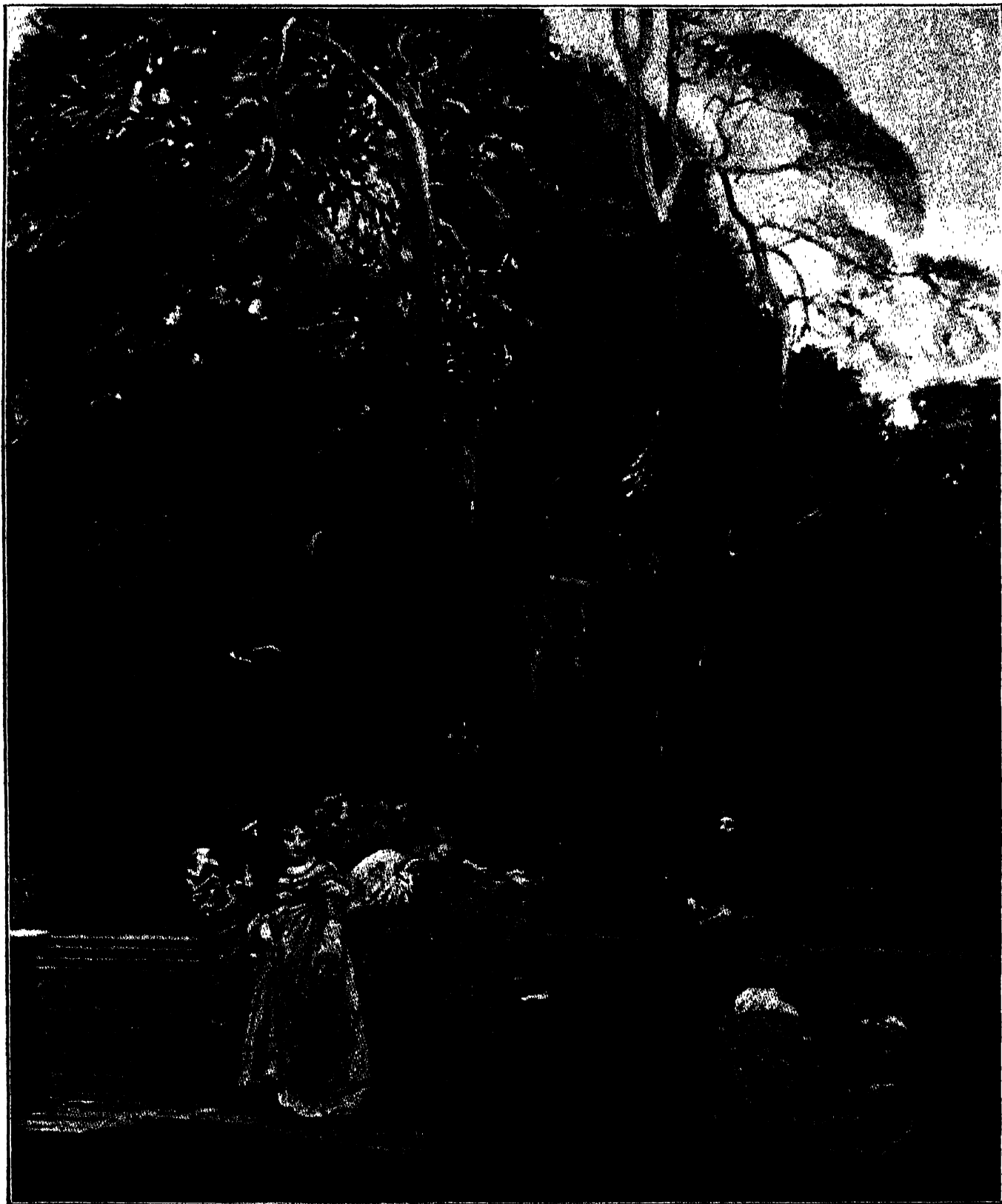
JOHN BRETT, A.R.A.



40 x 53

EVENING, AFTER A HOT DAY.

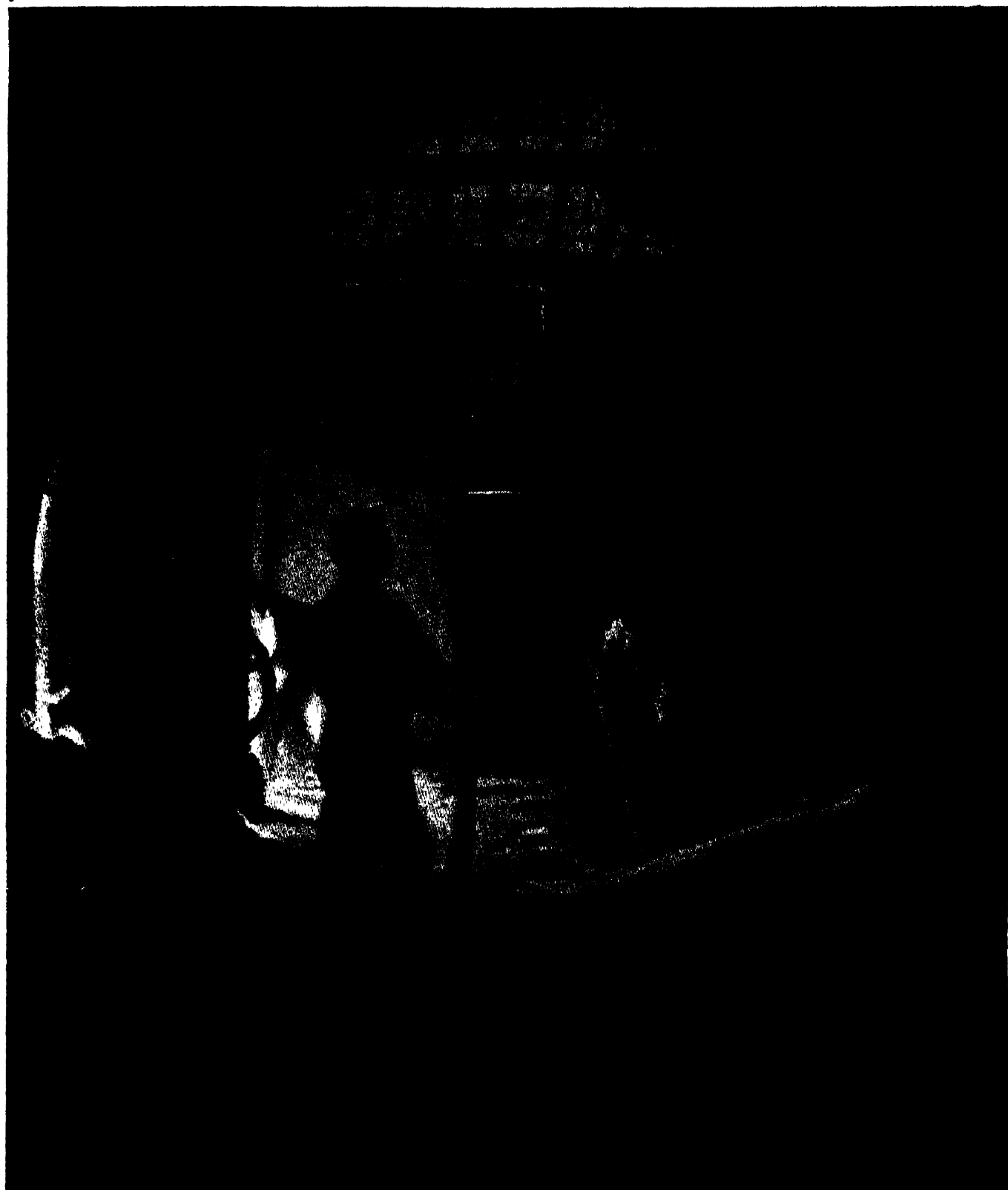
HAROLD SWANWICK.



50 x 40

THE CLOSE OF AN AUTUMN DAY.

HAROLD SPEED.



42 x 34

THE OLD BARN.

GEORGE CLAUSEN, A.R.A.

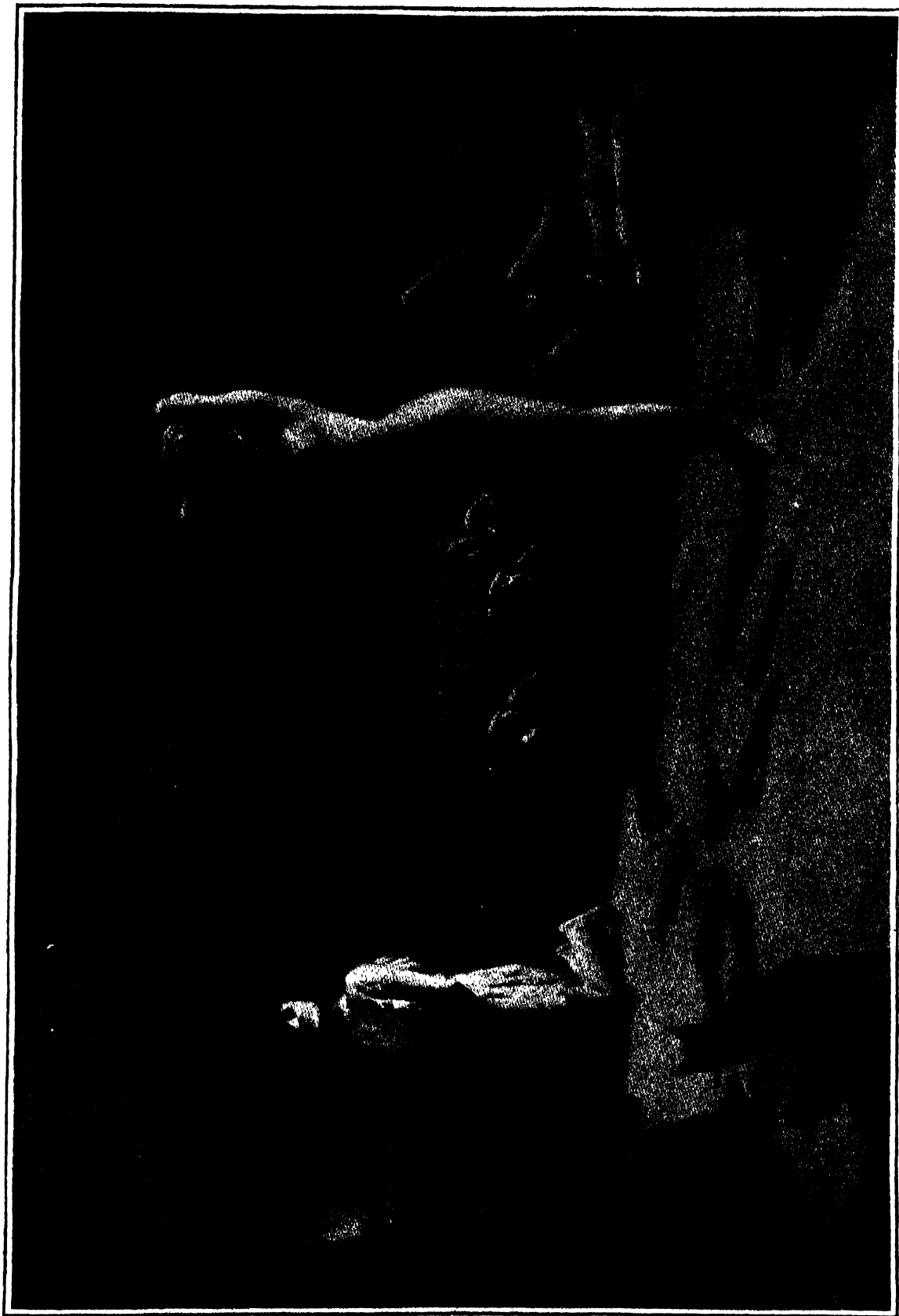
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STAITHES, YORKSHIRE.

ARTHUR A. FREDERSON.

34 x 56



44 x 69

THE TEMPTATION OF ST. ANTHONY.

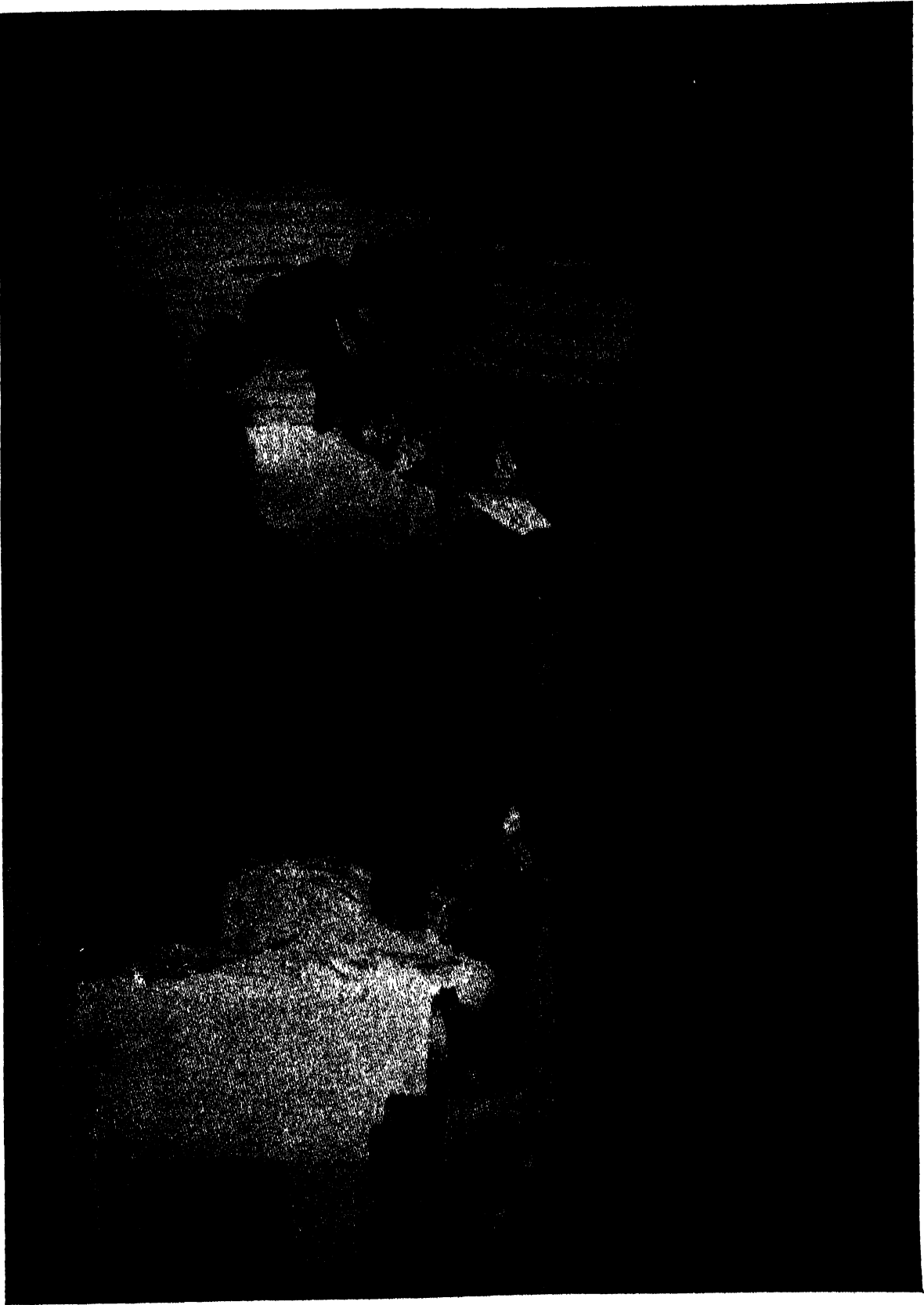
J C DELVAN R.I.



42 x 50

JOHN GRAHAM, ESQ.

FRANK BRANLEY, A.R.A.



48 x 63

"In faith and hope the world will disagree.
But all mankind's concern is charity."

—
WALTER LANGLEY, R. L.



30 x 20

SWEET MISTRESS PRUE.

HELEN H. HUTTON (MRS. W. H. MARGETSON).



18 x 12

SEEKING THE WILL.

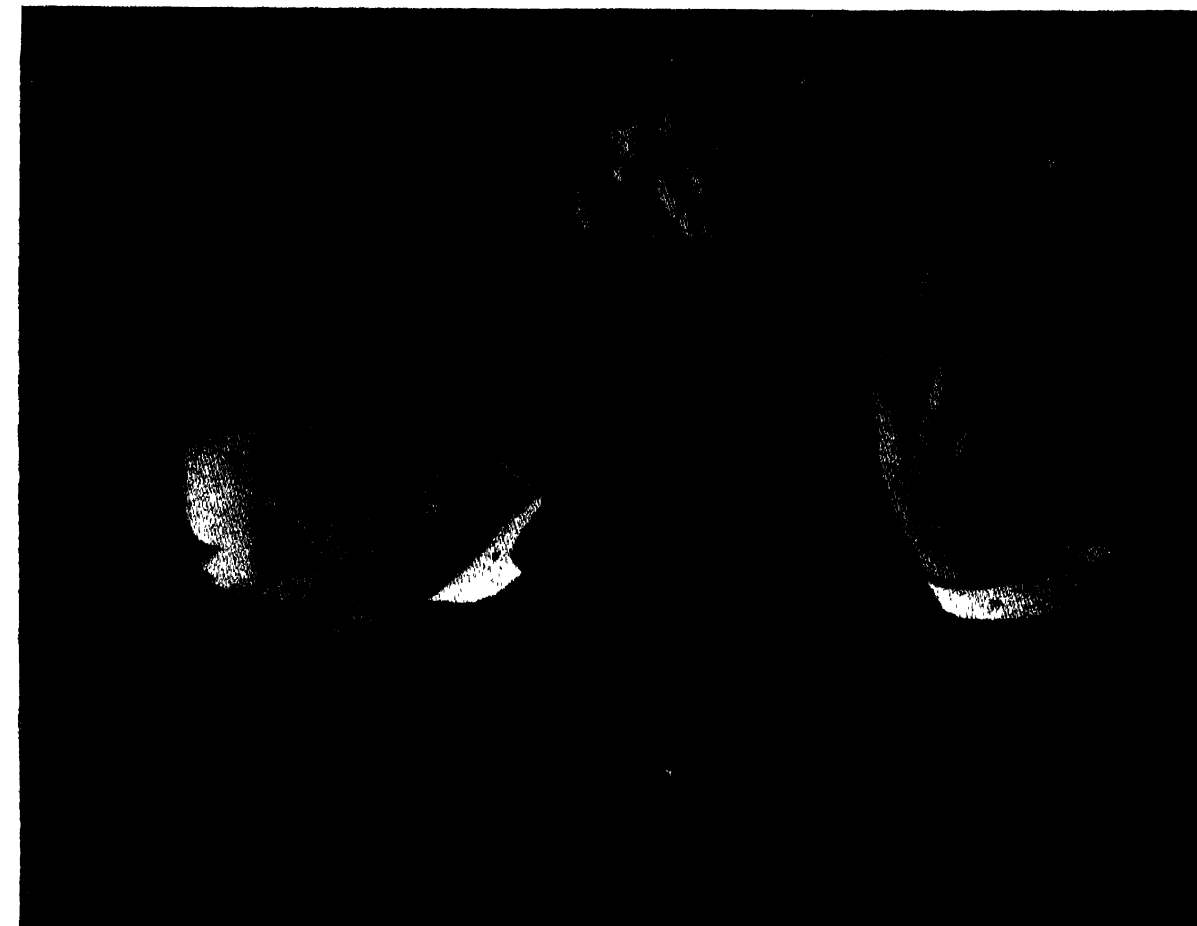
J. A. LOMAS.



NORTH SEA CROFTERS.

F. STUART RICHARDSON.

34 x 50



30 x 25

GEORGE FRAMPTON, ESQ., A.R.A.

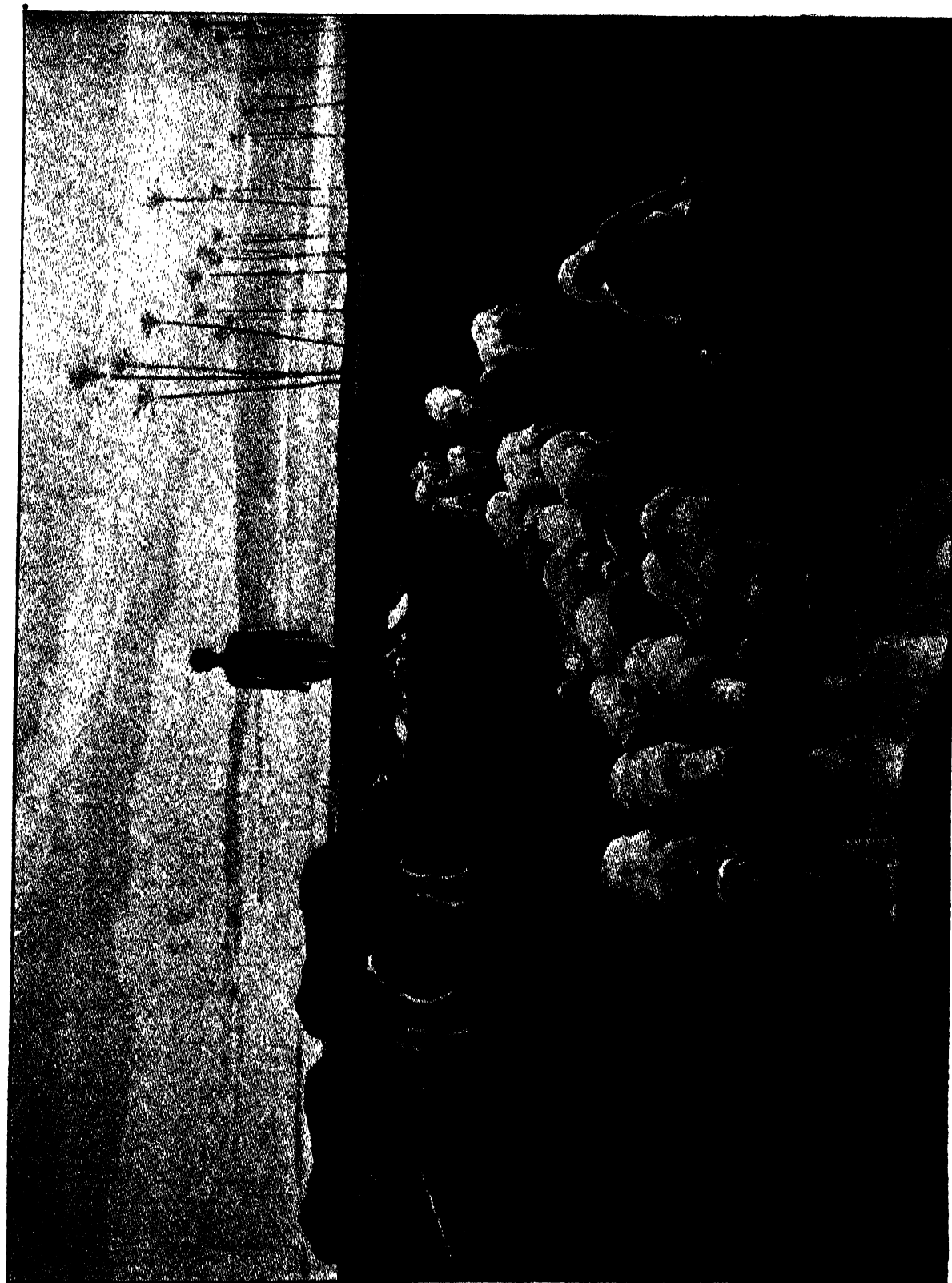
—
SIR GEORGE J. FRAMPTON, A.R.A.



19 x 26

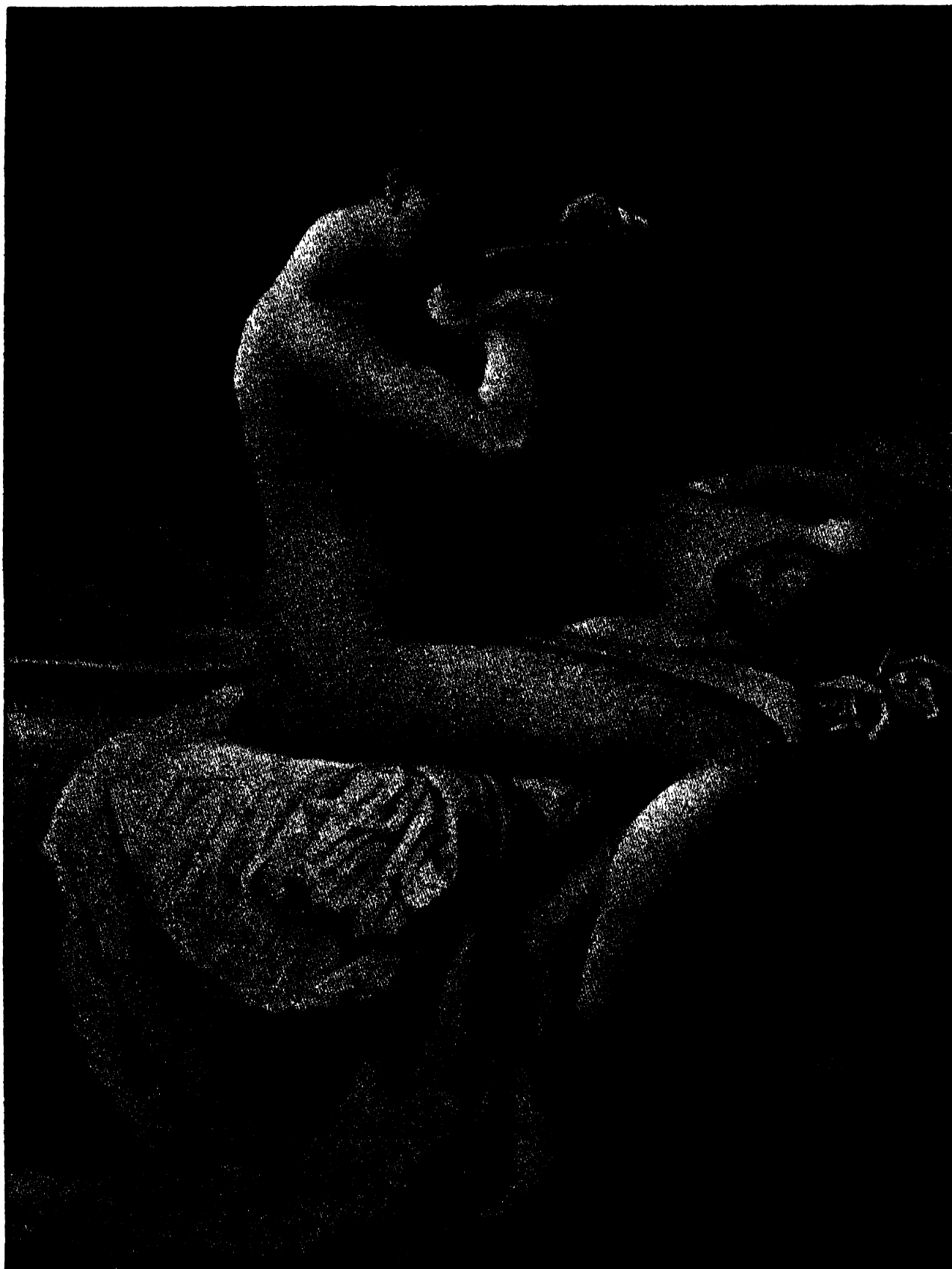
A WEE RHODESIAN: DAUGHTER OF E. A. MACNOD, ESQ.

—
RALPH B. MACNOD.



THE EVENING PRAYER TO ALLAH.

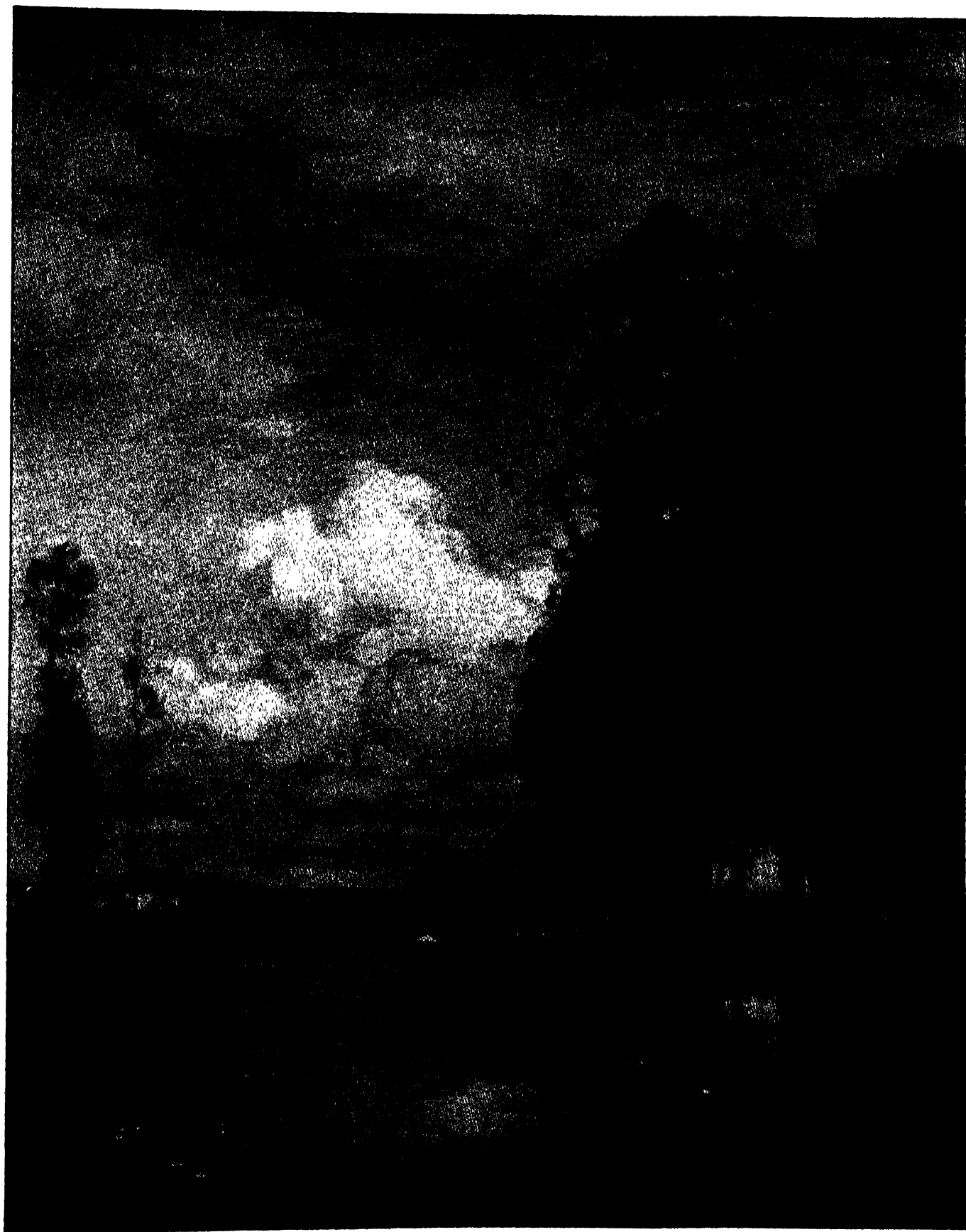
FREDERICK GODDARD, R.A.



44 x 28

A FANTASY.

G. S. WATSON.



50 x 37

A TRANQUIL STREAM.

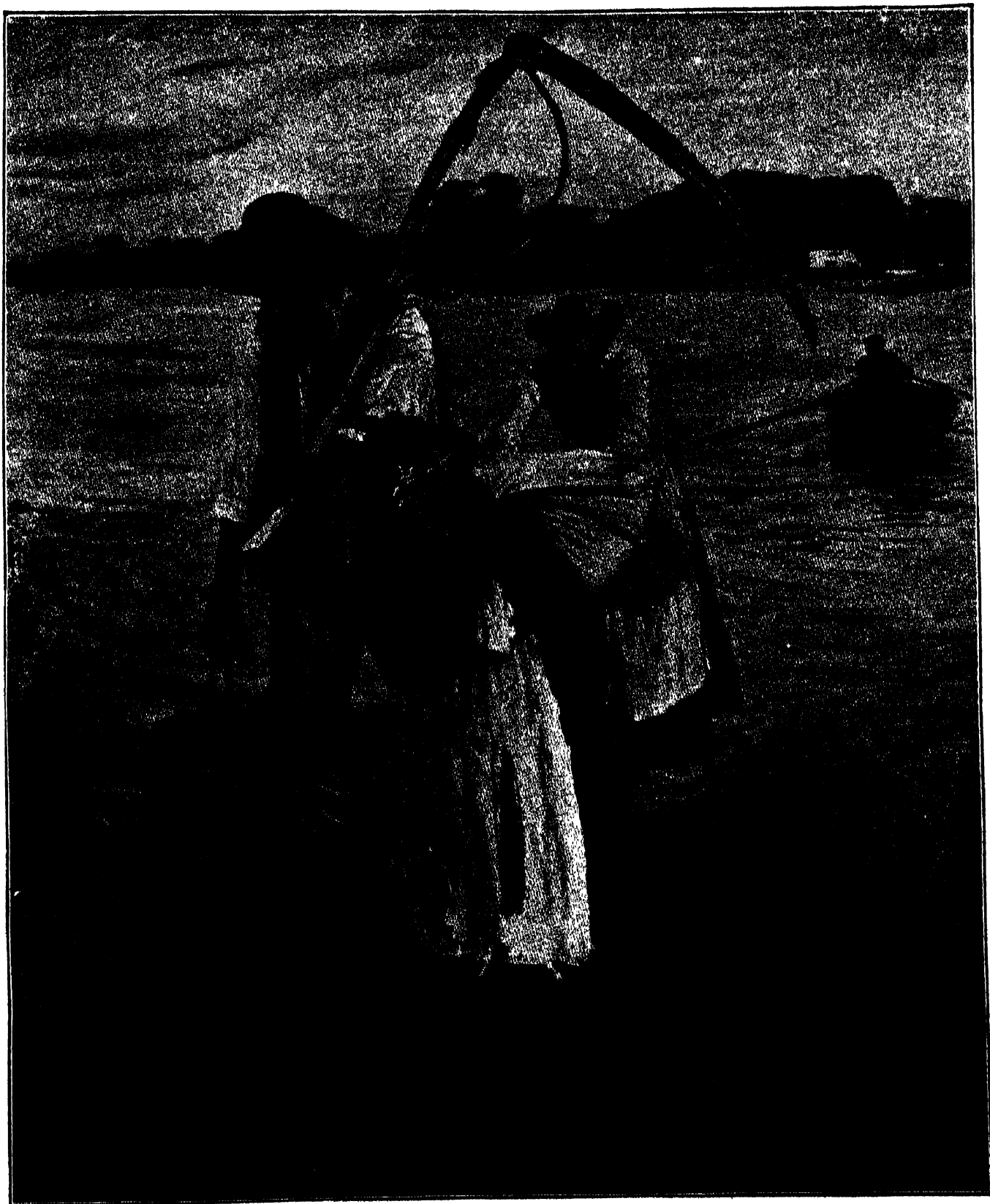
ERNEST A. WATERLOW, A.R.A.



35 x 28

A COSY CORNER.

HENRIETTE RONNER, R.I.



80 x 64

TRAVELLING HARVESTERS.

H. H. LA TRAMUE



48 x 36

MASTER JACK SPEED.

LUKE FULDER, R.A.



22x17

THE KING'S MESSENGER.

SEYMOUR LUCAS, A.R.A.

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ROYAL ACADEMY PICTURES, 1897.

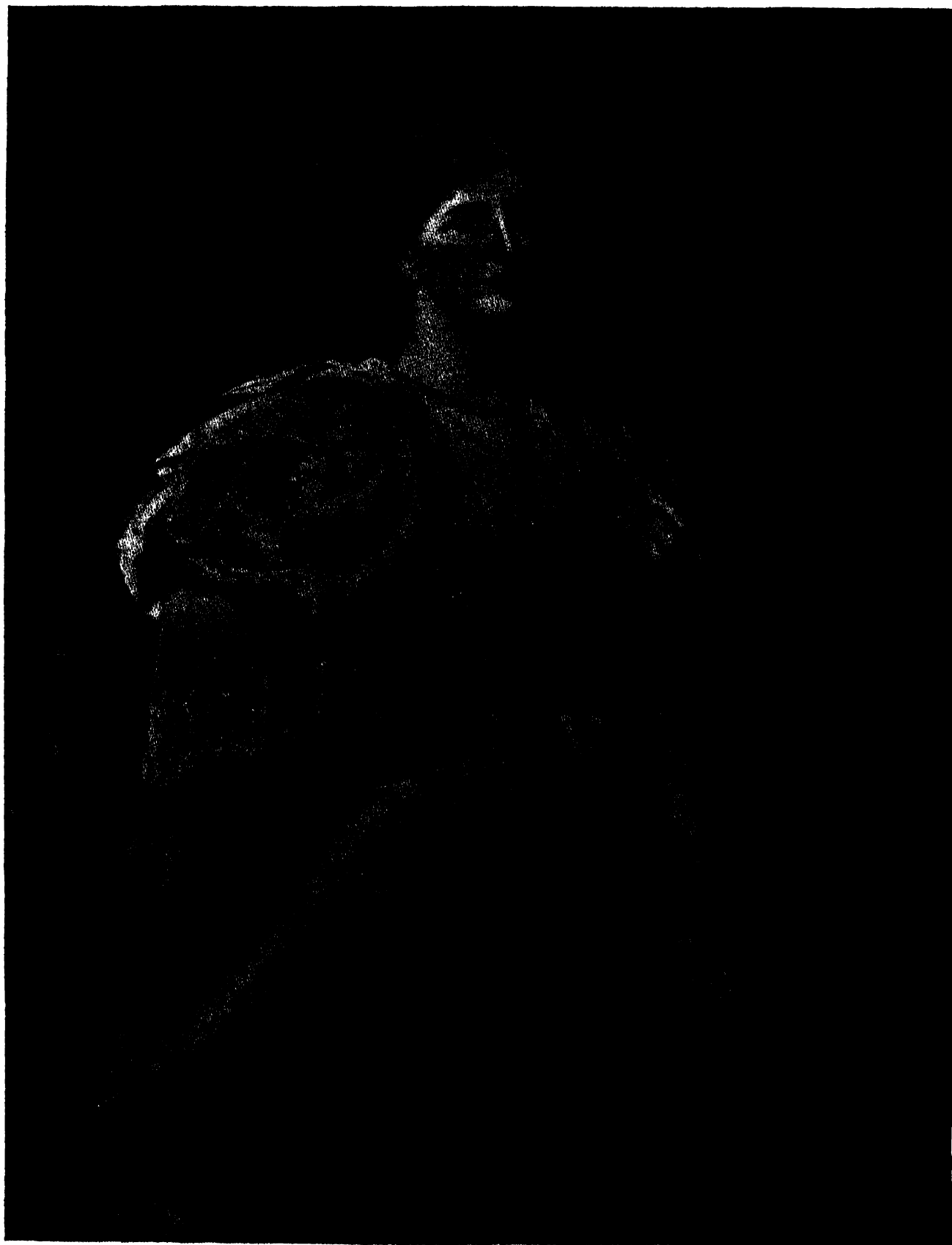
PART II.



45 x 41

A SUMMER MORNING.

H. H. LA TOUCHE.



56 x 40

MISS DOROTHEA P. BOWMAN.

HENRY T. WELLS, R.A.

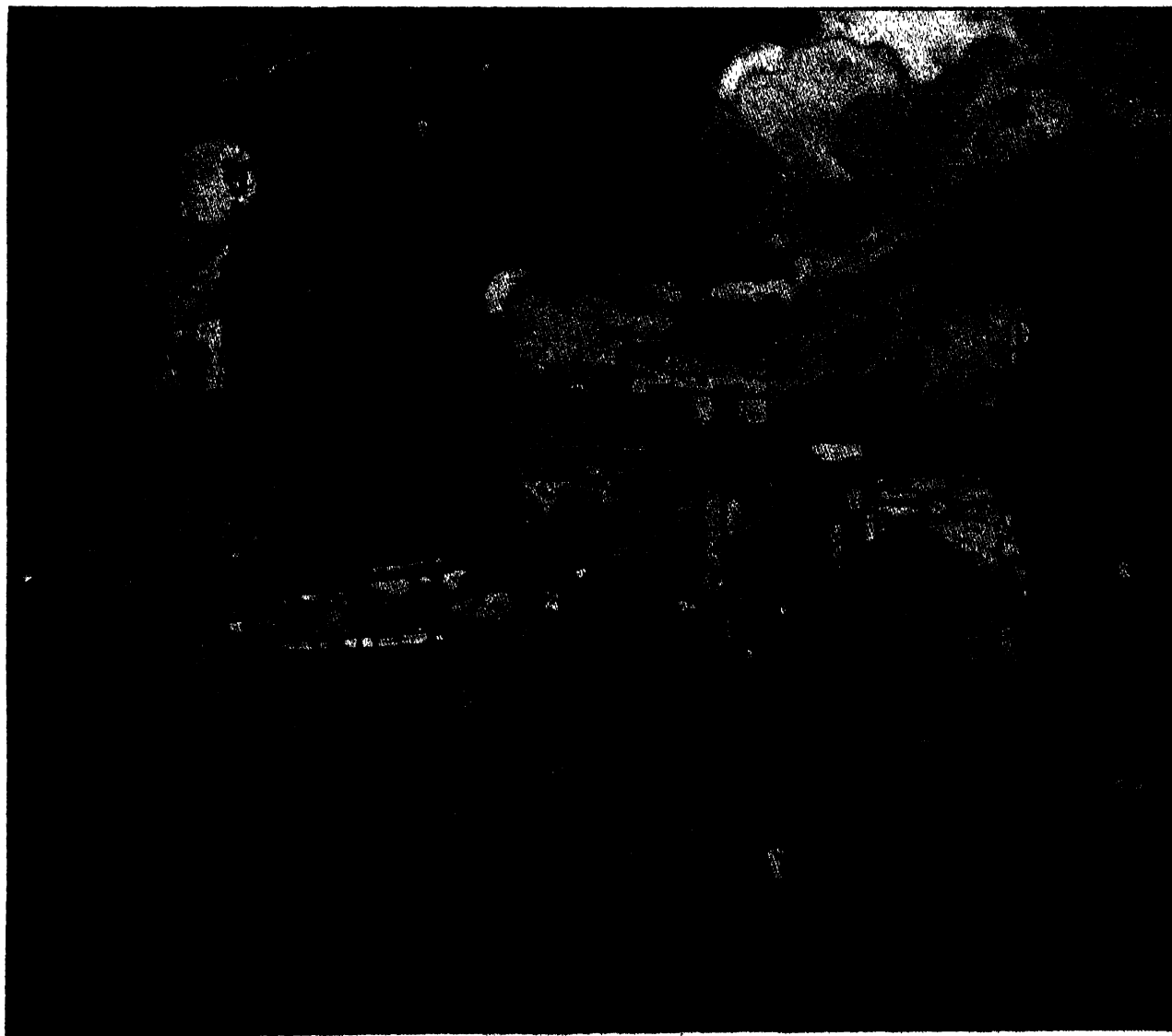


36 x 84

MEMORIAL TO THE LATE CANON GUY, D.D.

(To be placed in the Chapel of the Forrest School.)

W. GOSCOMBE JONES.



50 x 50

VENICE.

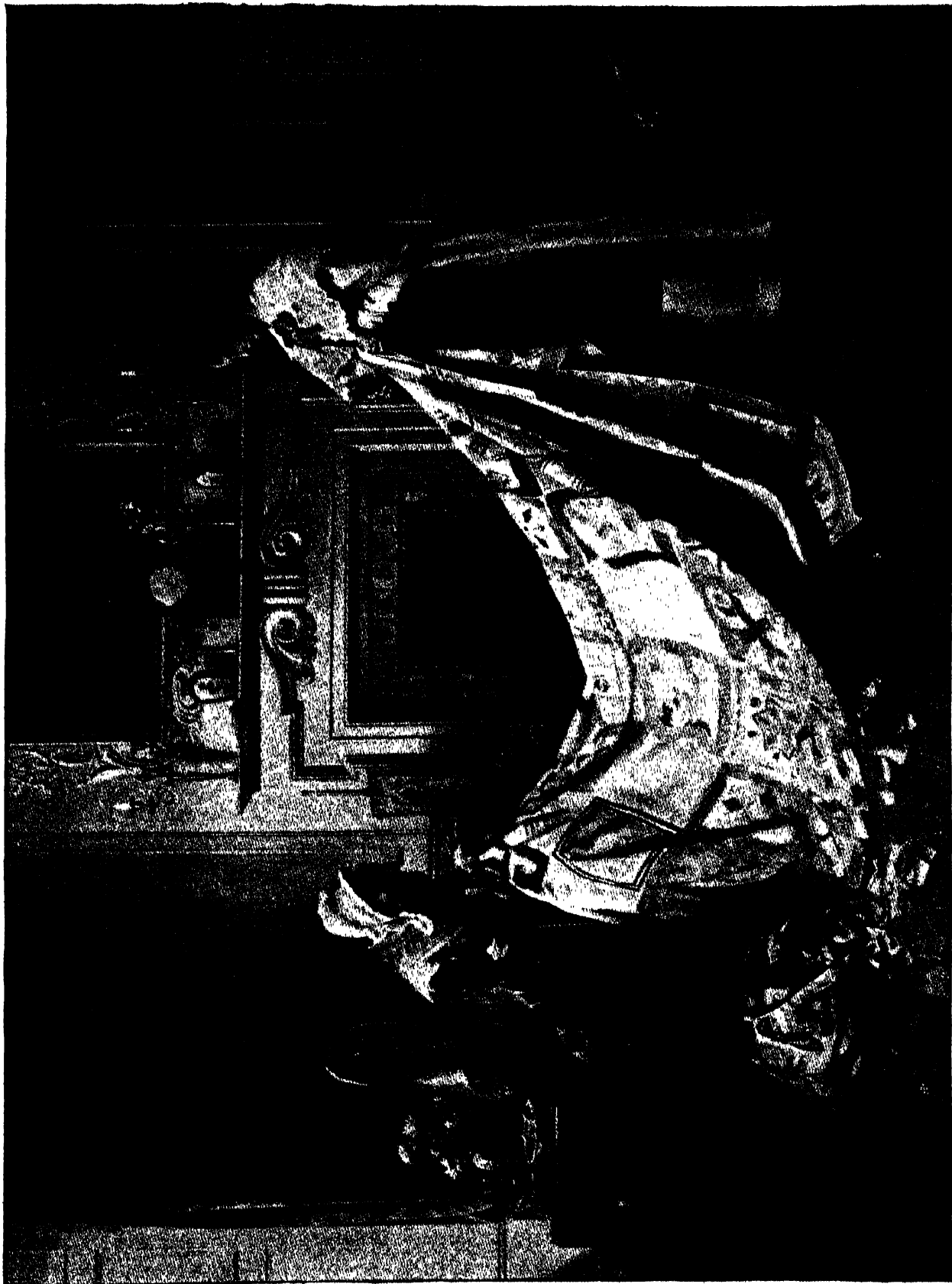
FRANK BRANGWYN.

(By Permission of F. J. Fry, Esq., of Bristol.)



DIANA.
—
ARTHUR WARDLE

34 x



NEARLY DONE
—
W. DEBY SALTER.



32 inches high

MISS ADELAIDE BURTON (*Mardi*)

GUSTAV NAUPE



30 x 23

SIR MYLES FENTON

LEKE FIDEN, R.A.



80 x 96

OF HARNESS.



36 x 25

FLOWERY FIELDS.

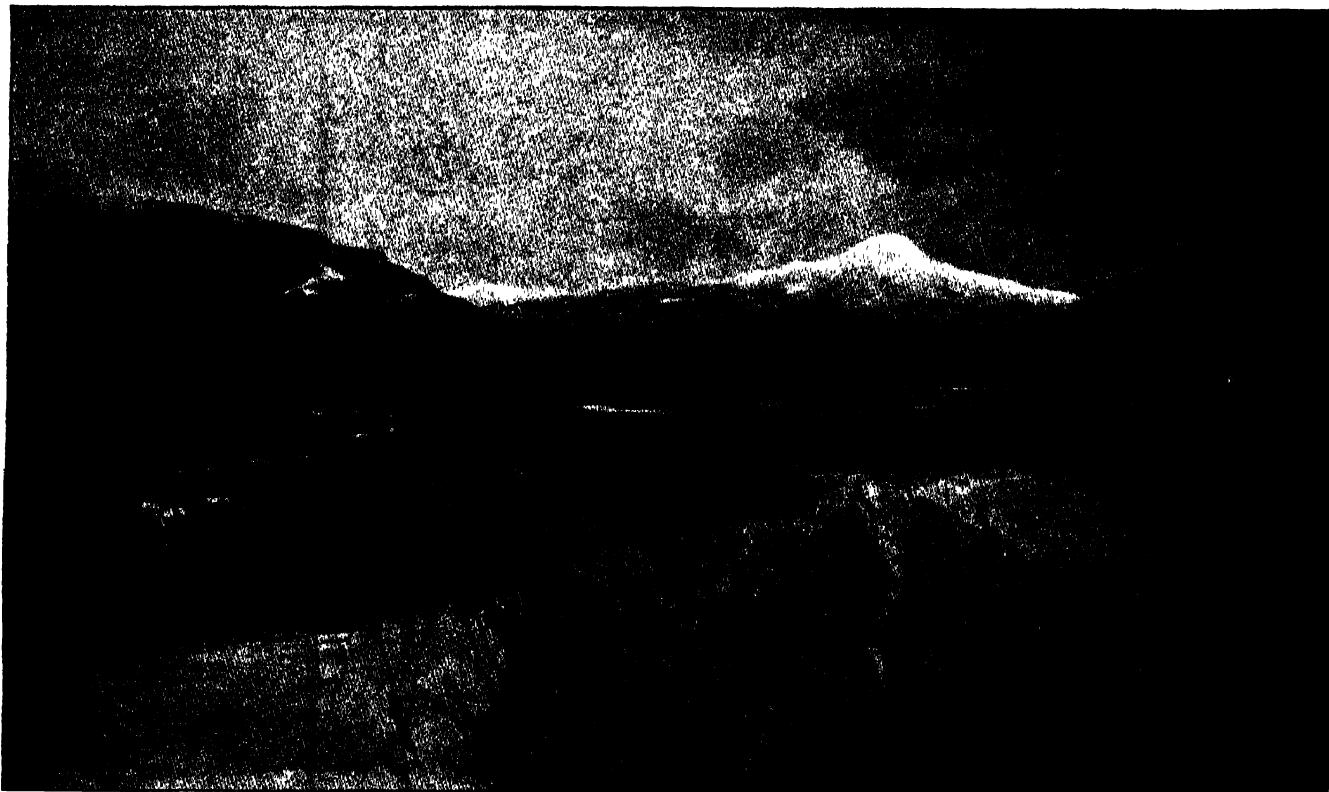
ERNEST A. WATERLOW, A.R.A.



24 x 18

SUMMER DAYS.

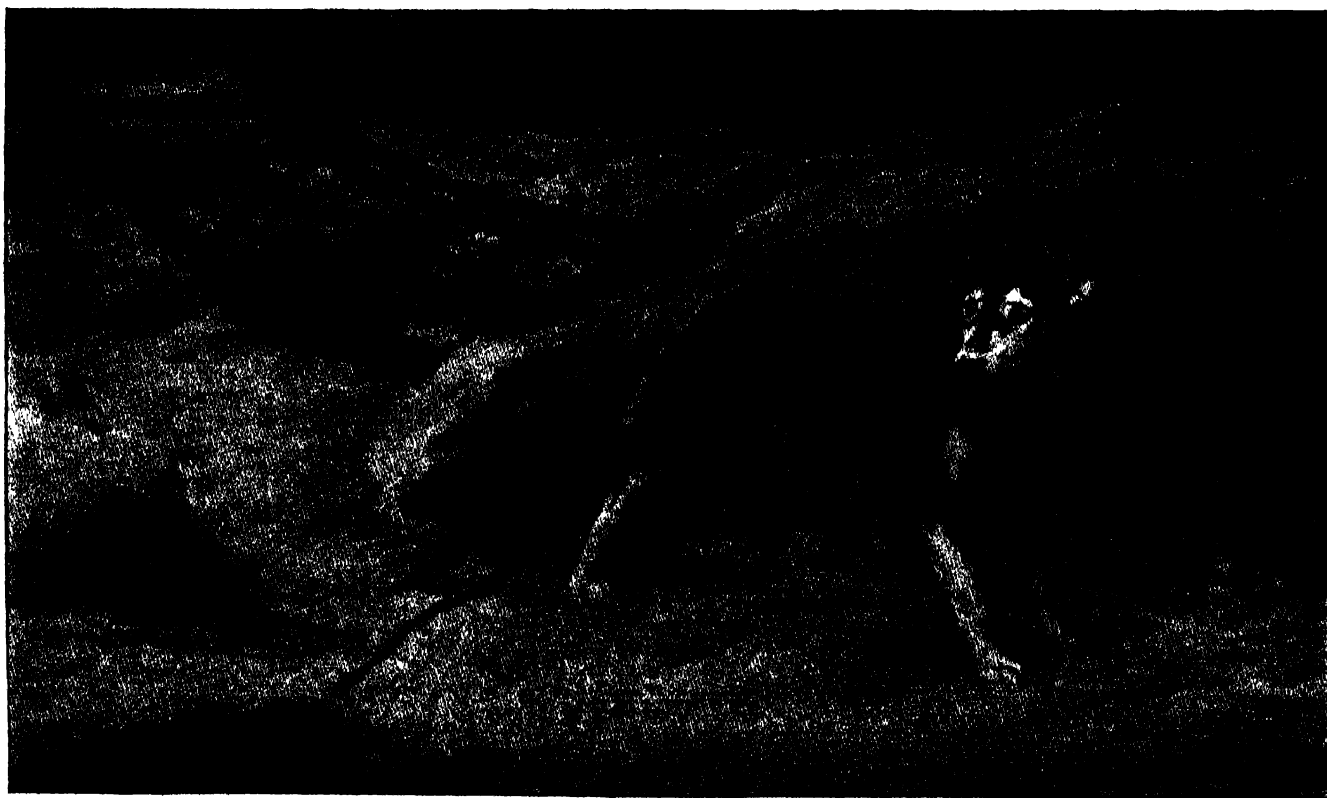
G. A. STOREY, A.R.A.



60 x 84

THE FIRST TOUCH OF WINTER.

WELWOOD RATTRAY, A.R.S.A.



32 x 48

FARTHEST NORTH : THE END OF THE EXPEDITION.

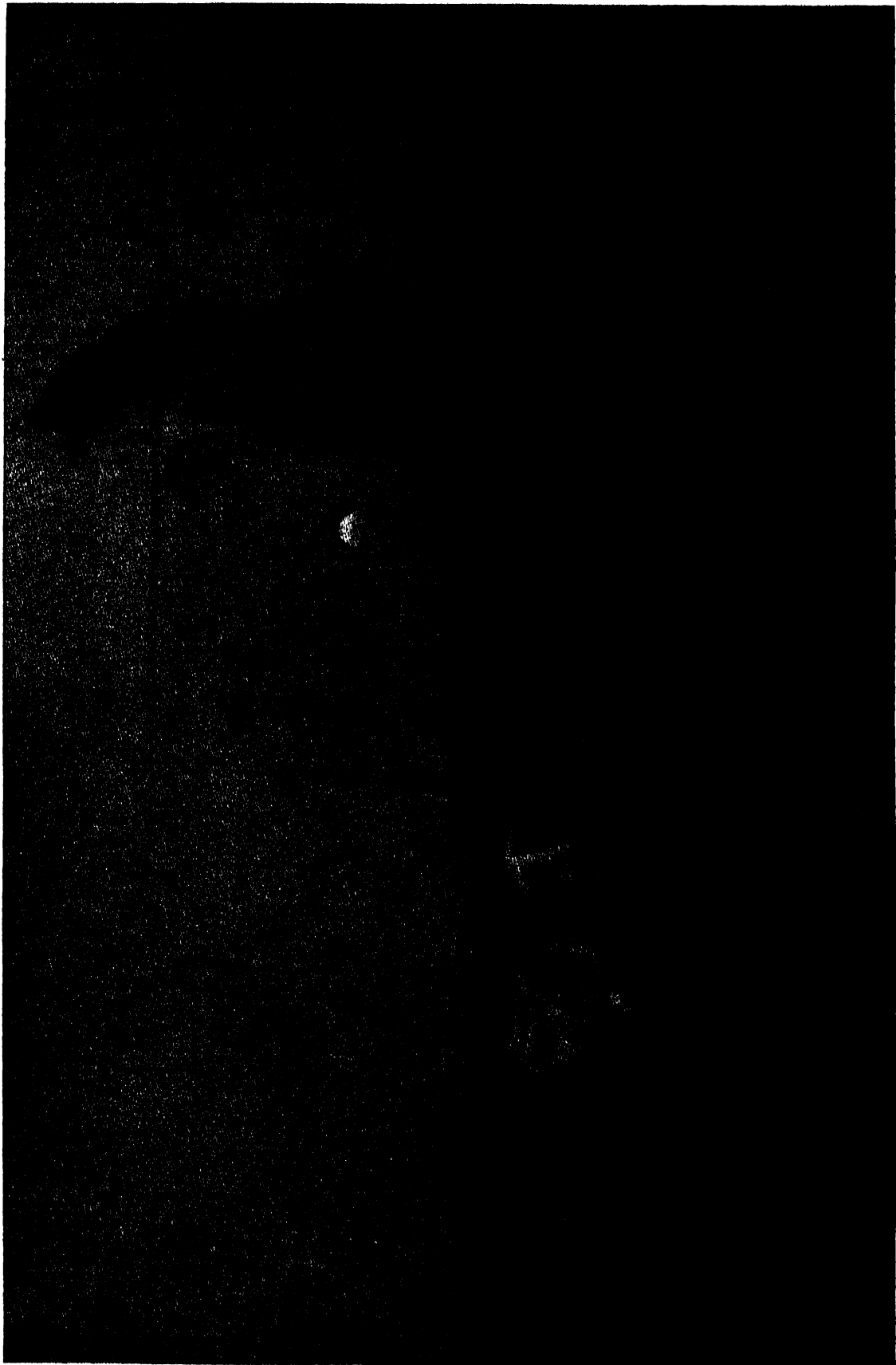
52

MAUD EARL



DAME ALICE OWEN (A.D. 1547-1613), FOUNDRESS OF OWEN'S SCHOOL, ISLINGTON. *(Marble and Bronze.)*
(For Entrance Hall of the School.) "

GEORGE FRAMPTON, A.R.A.



HERALD OF NIGHT.

APNEET BROWN. R.B.A.

6 x



30 x 25

THE HON. SIR SPENCER PONSONBY FANE, K.C.B.
(Painted for the Marylebone Cricket Club.)

WALTER W. OULLEN, R.A.



5 feet high

THE MOUNTAIN OF FAME.

A. C. LEITCH.



COLT-HUNTING IN THE NEW FOREST.

LUCAS E. KEMP-WELCH.

(Purchased by the President and Council under the Terms of the Chantrey Bequest.)

60 x 120



46 x 84

FILCHARDS.

C. NAPIER HEAVY.

(Purchased by the President and Council under the Terms of the Chantry Bequest.)



THE DAY OF REST.

COLIN HUNTER, A.R.A.

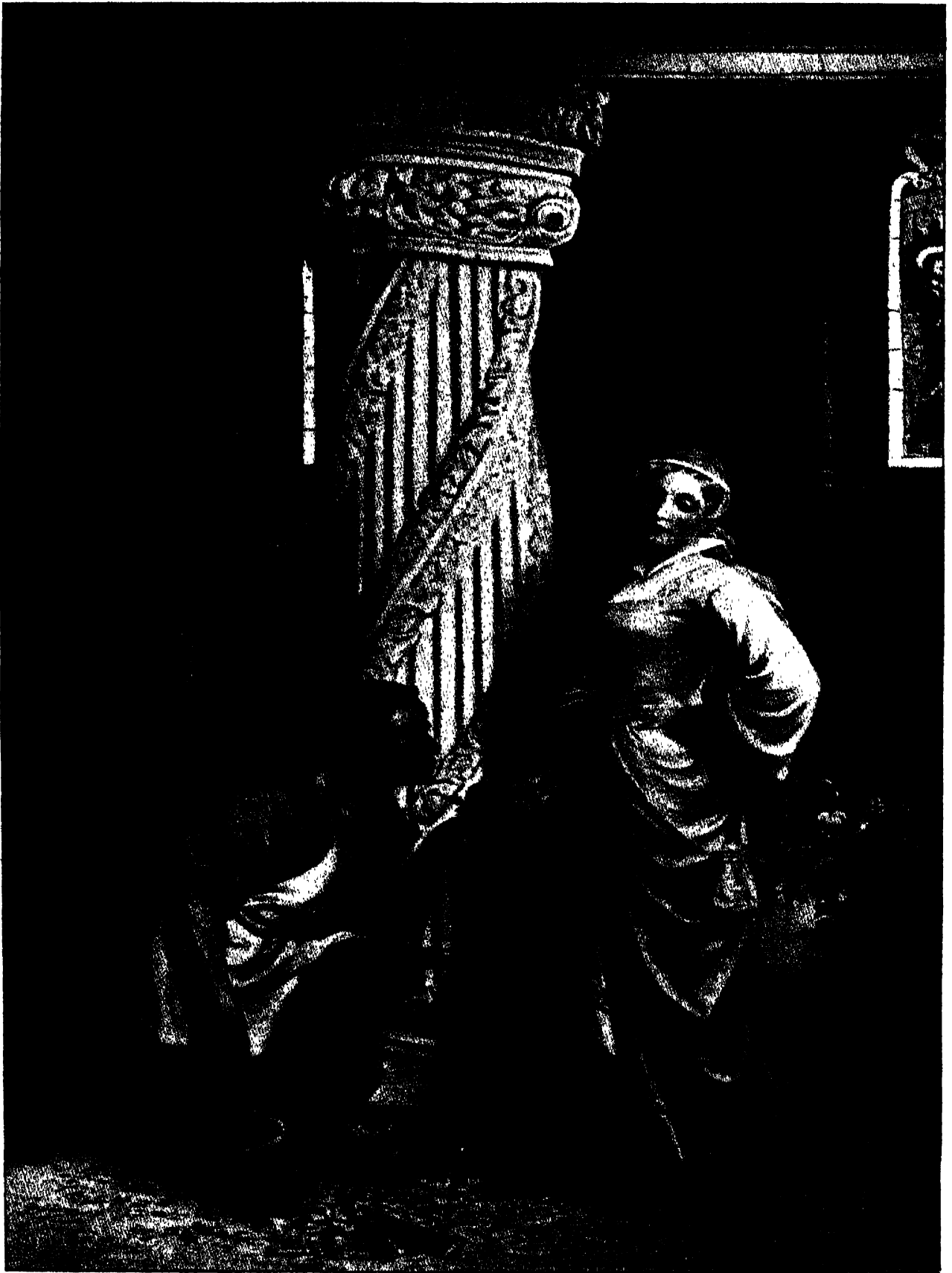


69 x 103

"PEACE BE TO YOU."

"Now when it was late that same day, the first of the week, and the doors were shut, where the disciples were gathered together for fear of the Jews, Jesus came and stood in the midst, and said to them, 'Peace be to you.' —ST. JOHN XX. 19.

JOHN H. BACON.



60 x 37

THE BUILDER'S DAUGHTER.

PHILIP R. MORRIS, A.R.A.



29 x 55

RICK-MAKING.

CHARLES W. WALLIE.



11 x 14

THE CROW-BOY.

EYRE CROWL, A.R.A.

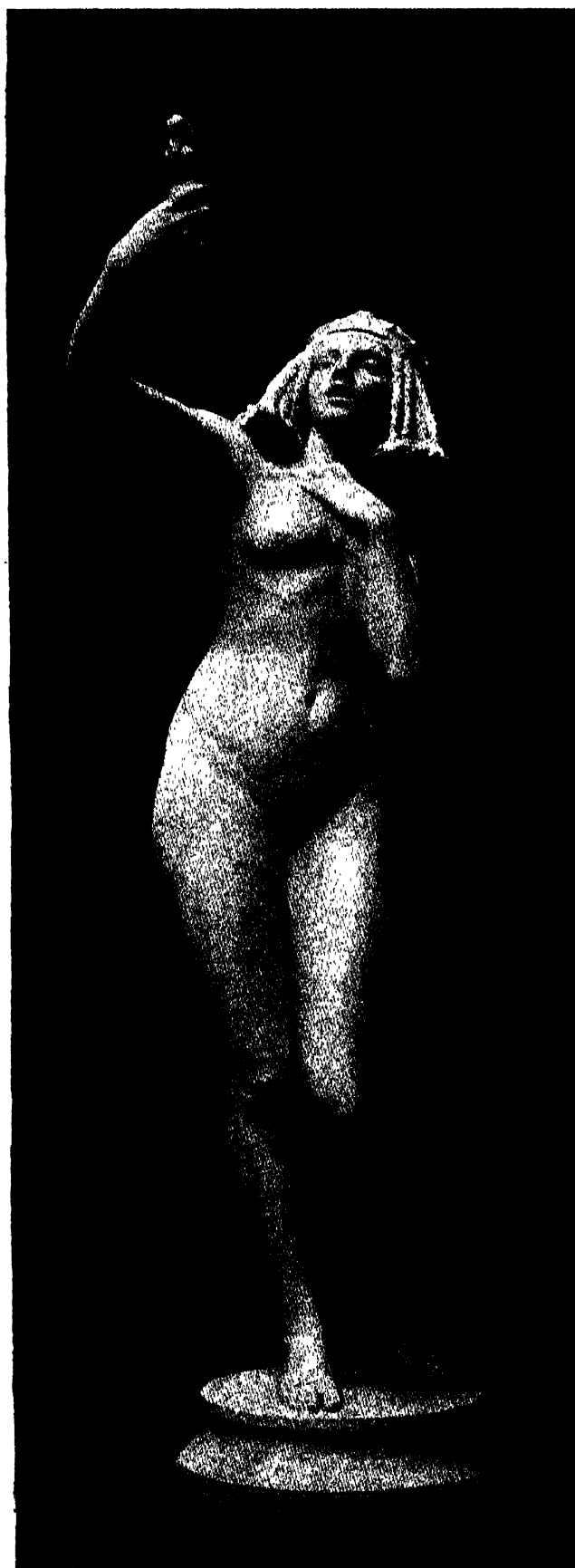


4 ft. 9 in.

OCEANA (Marble).

(For the Union Club, Sydney, N.S.W.)

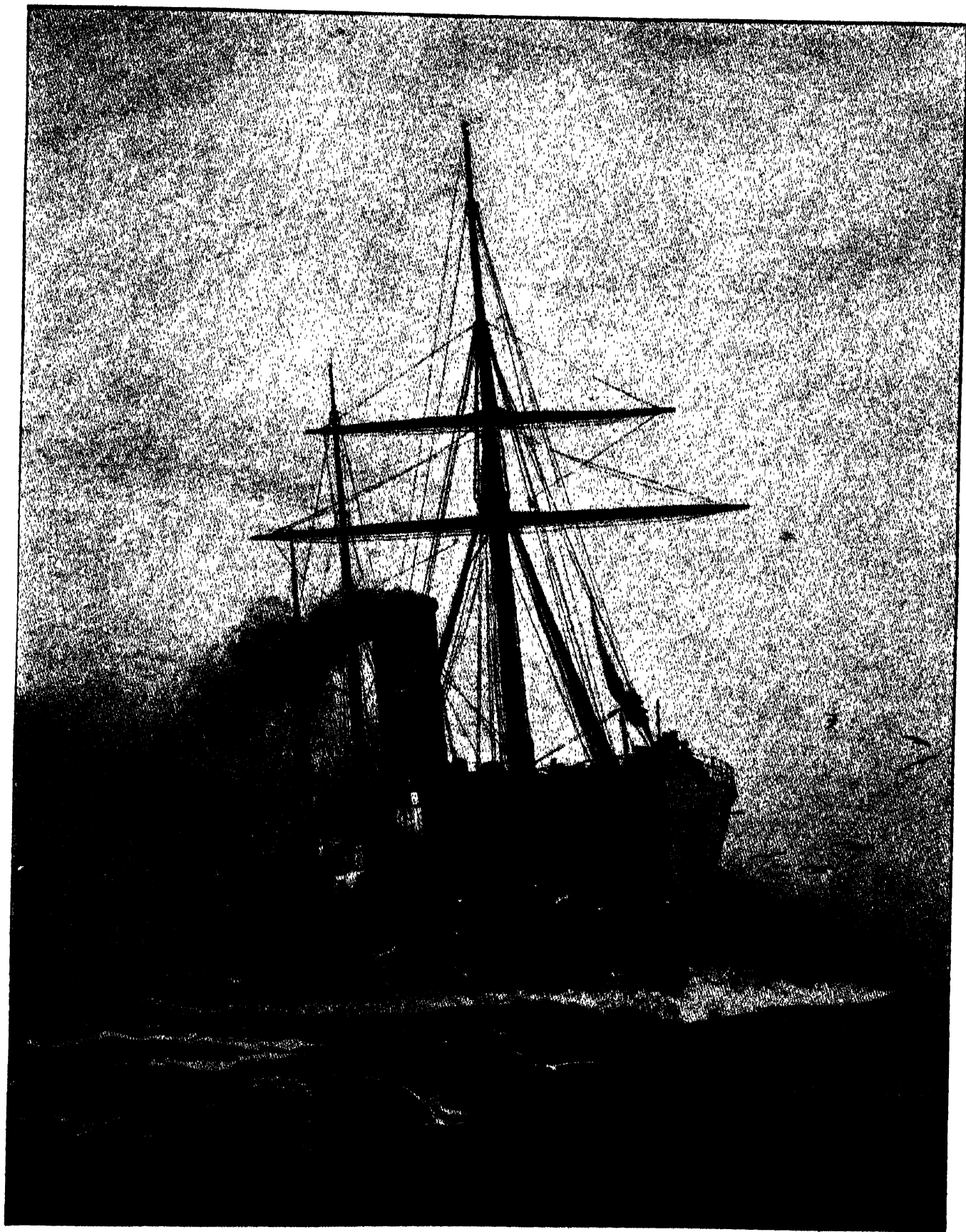
BERTRAM MACKENNA.



Life-size

INVOCATION TO THE GODDESS OF LOVE.

HENRY C. FERR.



47 x 33

THE LINER'S ESCORT (Water-Colour).

W. L. WYLLIE, A.R.A.



HAMPSTEAD'S HAPPY HEATH.

DAVID M. BRAY, A.R.A.

48 x 72



PORTION OF A PANEL FOR A CHIMNEY-PIECE: "THE SLEEPING BEAUTY."

W. RAYNOLD'S SCULPTURE.



LOVE'S BAUBLES

BY AN SHAW.

41 x 70



30 x 25

THE RIGHT HONOURABLE LORD JUSTICE LINDLEY.

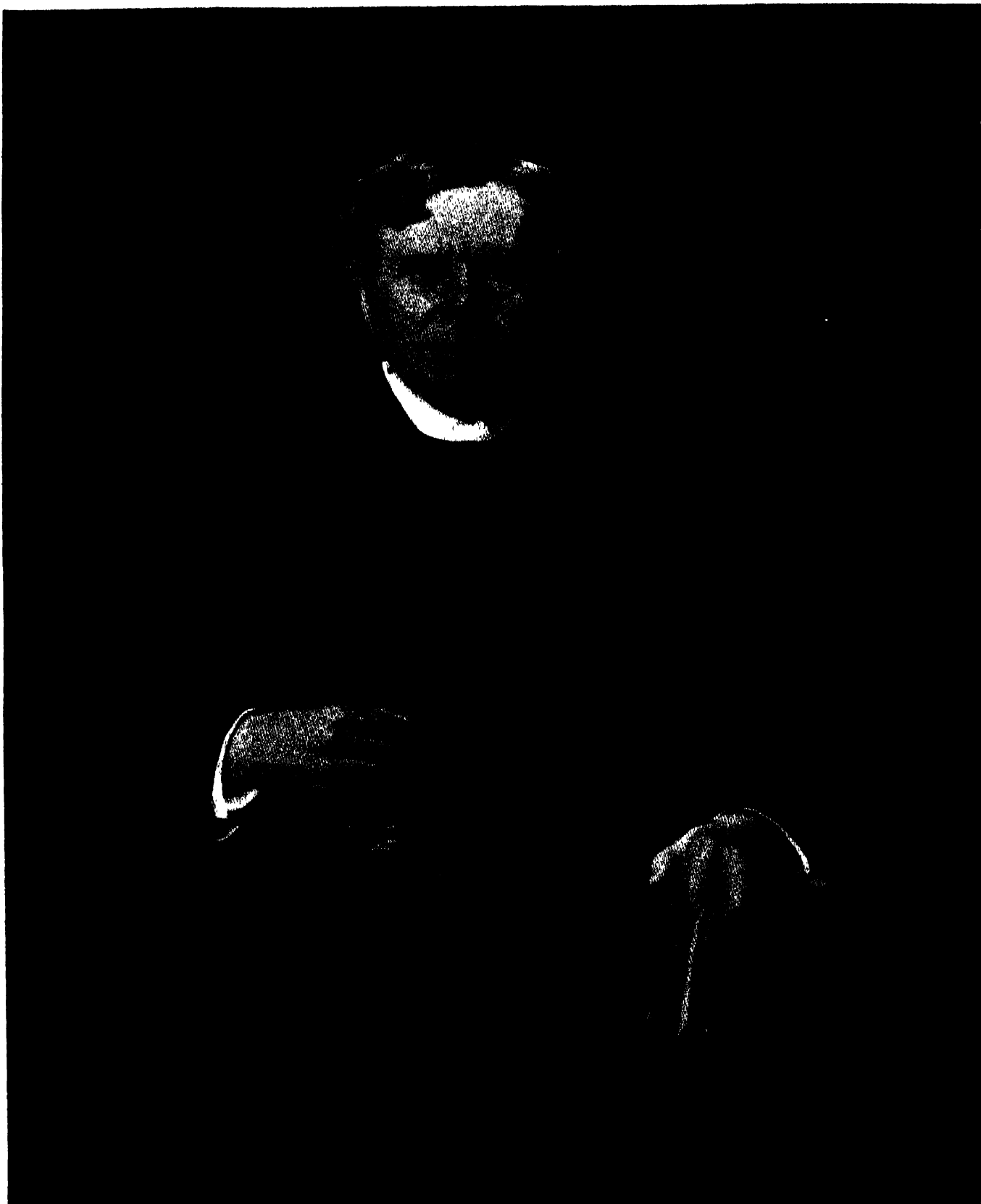
WALTER W. OULDS, R.A.



24 x 16

RUTH.

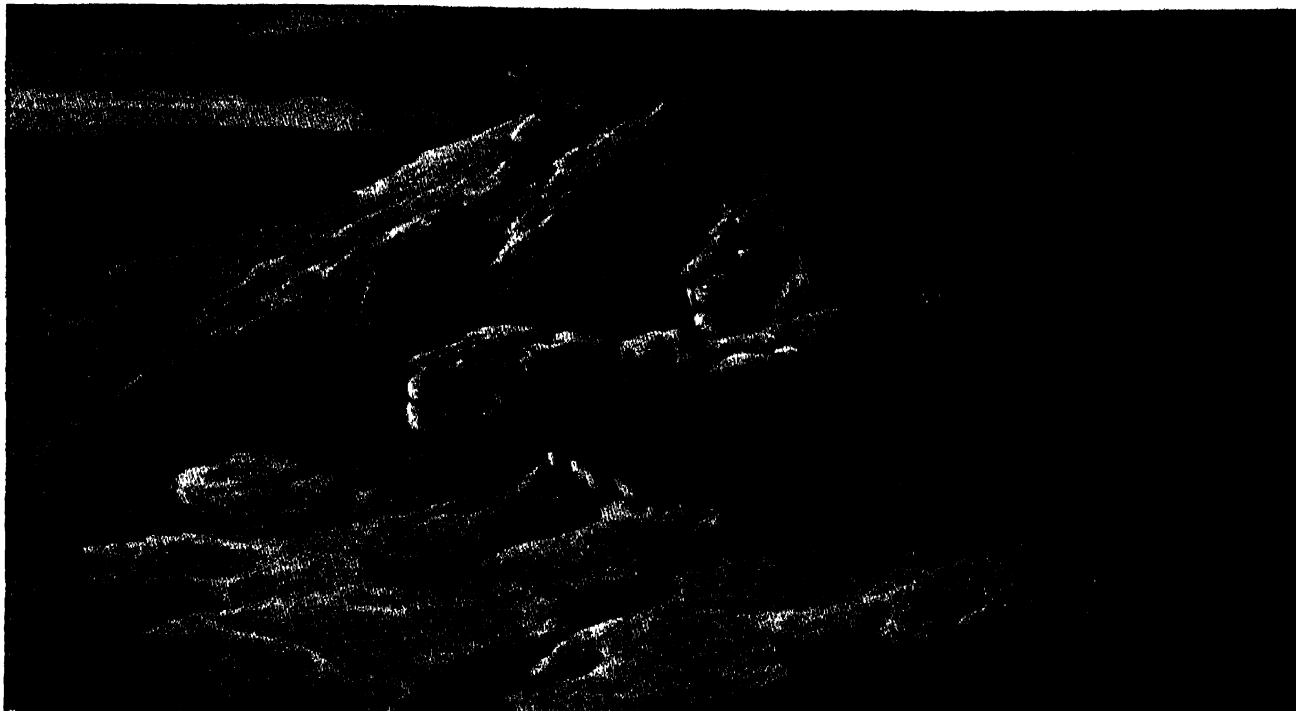
PHILIP H. CALDEON, R.A.



44 x 34

THE BISHOP OF RIPON.

HENRY T. WELLS, R.A.



30 x 50

RAIDERS.

HUBERT DICKSEE.



48 x 72

THE LAST FIGHT OF THE REVENGE.

"The little *Revenge* ran on sheer into the heart of the foe,
With her hundred fighters on deck and her ninety sick below."

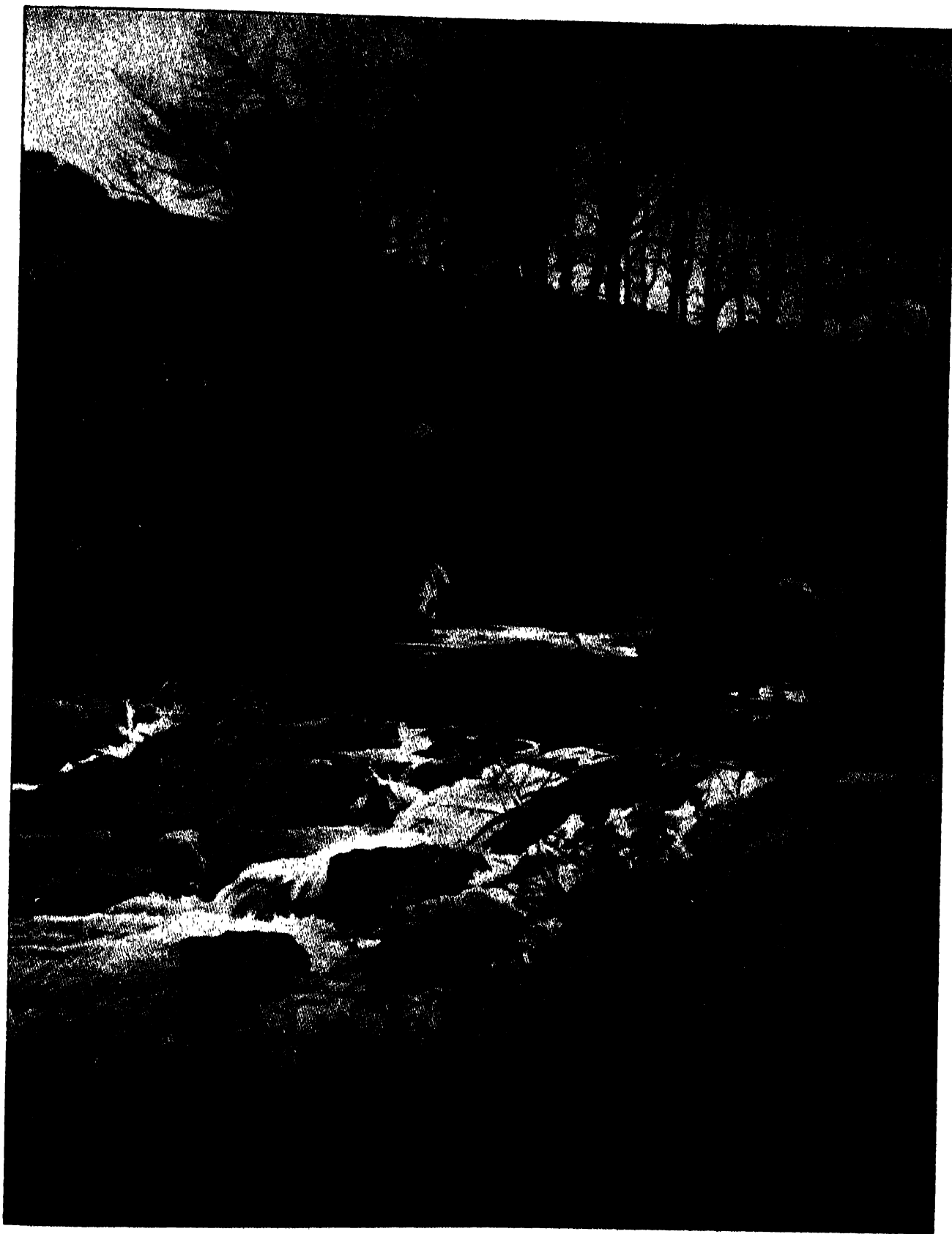
THOMAS SOMERSCALES.



51 x 41

MRS. FRED METHOLD AND HER "DEERHOUNDS"—"THANE MACDUFF" AND "LOLA."

BRITON RIVIERE, R.A.



48 x 36

ACROSS THE STREAM.

STANHOPE A. FORBES, A.R.A.



26 x 33

"The devil of any knight, giant, or man can I see of all those you talk of now."—DON QUIXOTE.

ARTHUR LEWIS.



50 x 84

RIVALS.
—
ERNEST NORBLAD.



APHRODITE'S REALM.

GEORGE WETHERS, R.I.

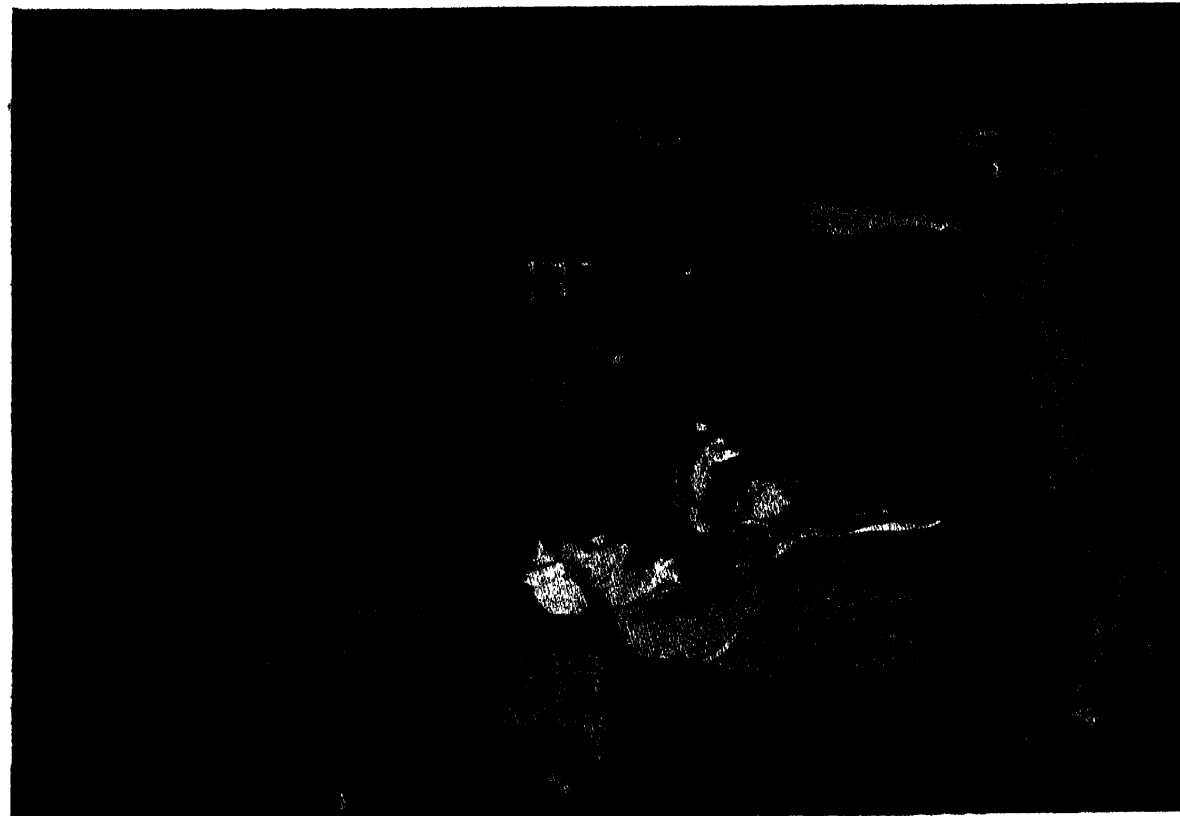
50 x 72



JUBILEE REJOICINGS.

JOSEPH CLAY A.

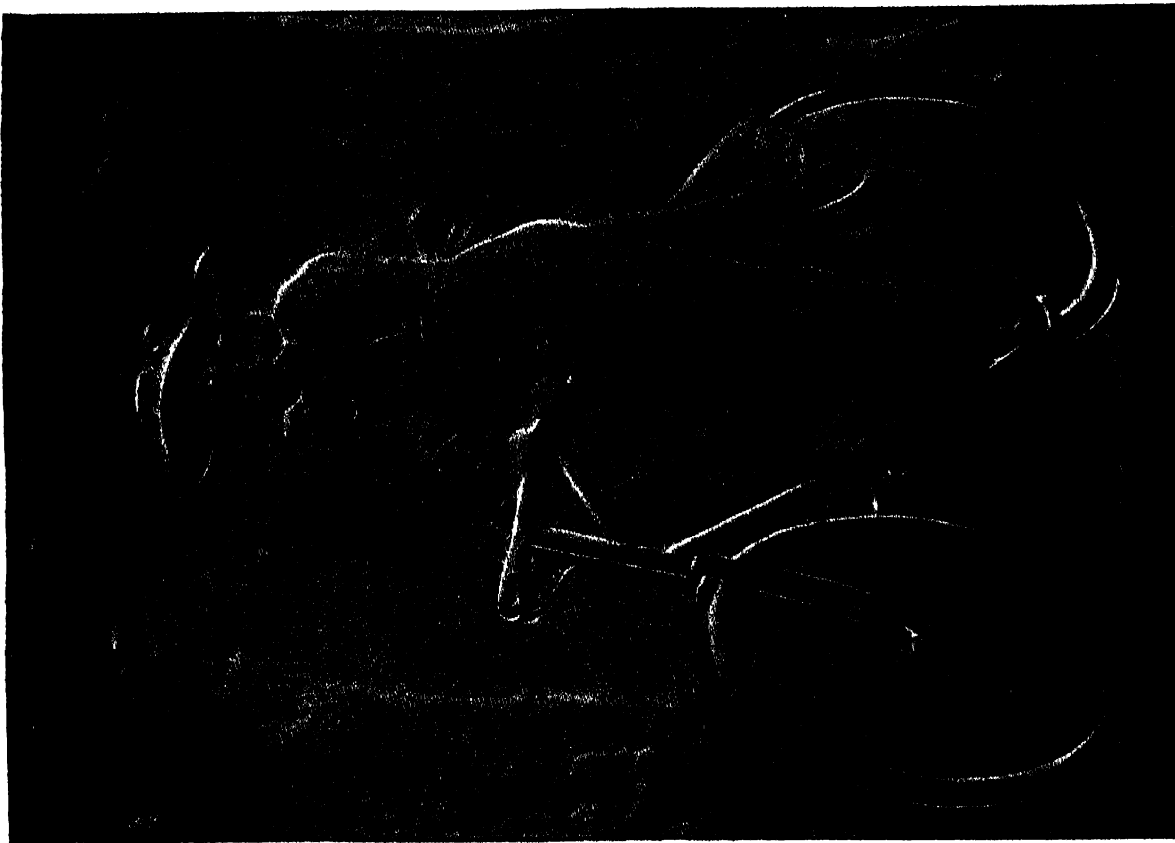
28 x 37



55 x 40

INCORRIGIBLE.

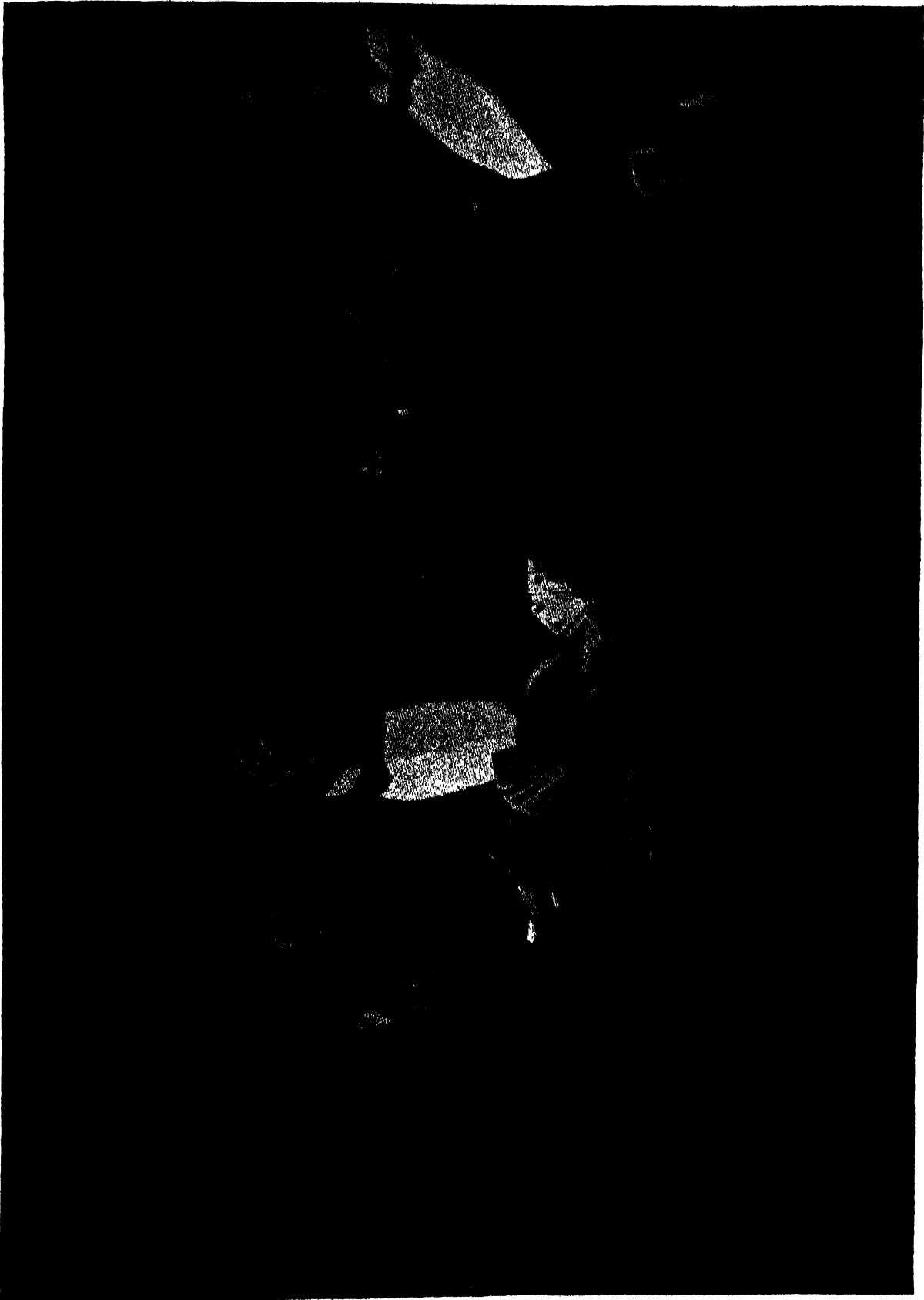
CARL SCHLOSSNER.



2 feet high

A PORTRAIT.

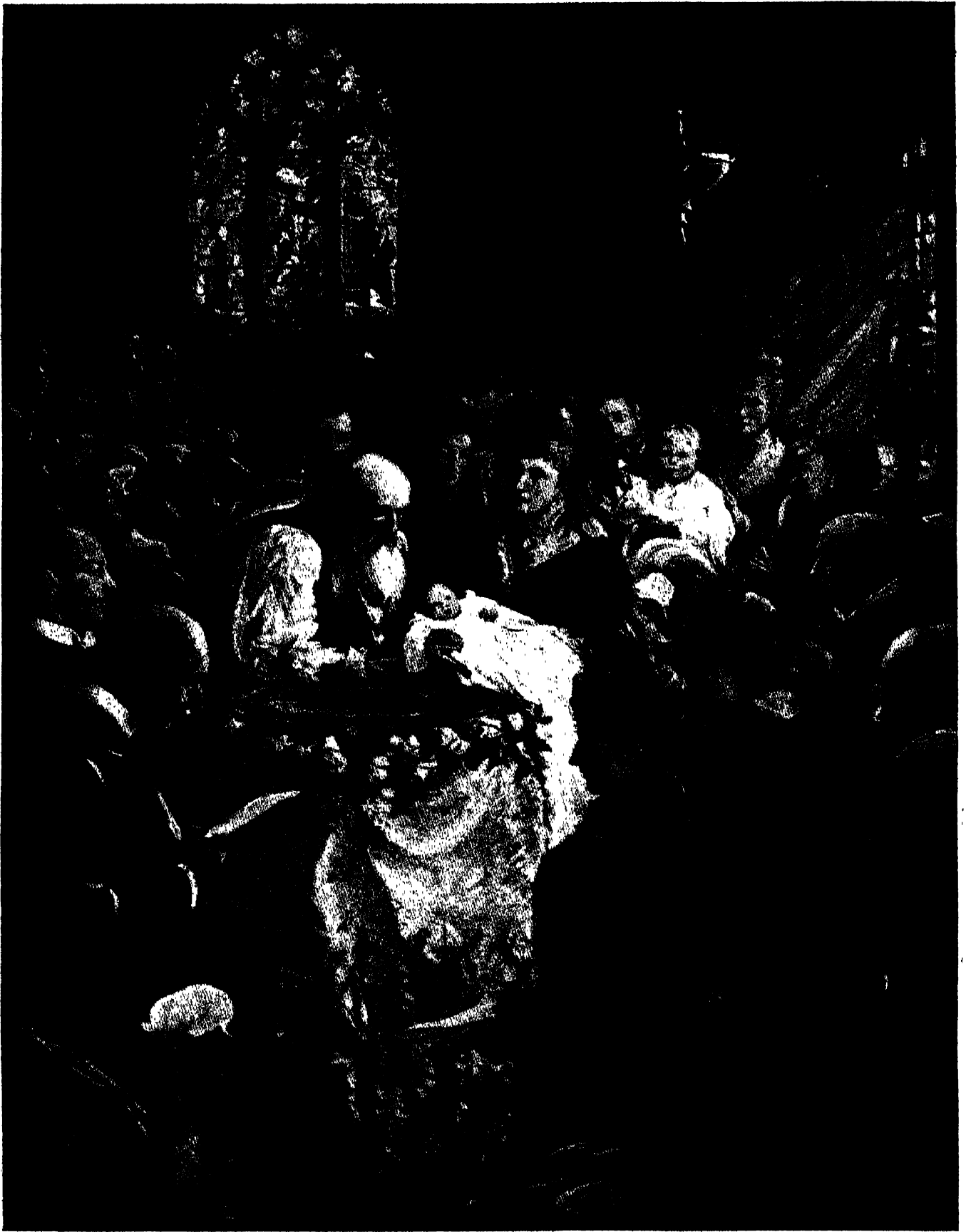
V. HAMO THORNYCROFT, R.A.



THE WHIST PLAYERS.

HON. JOHN COLLIER.

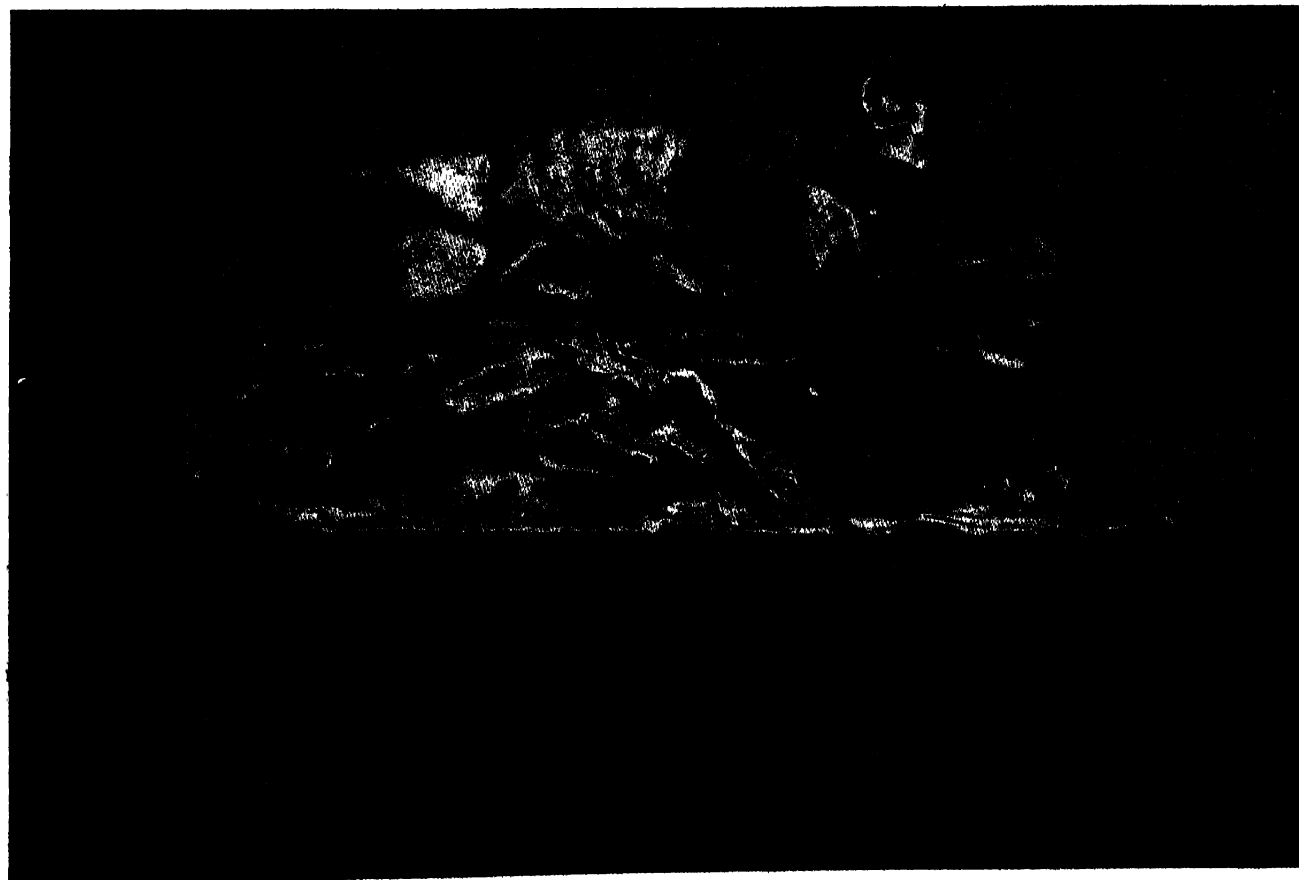
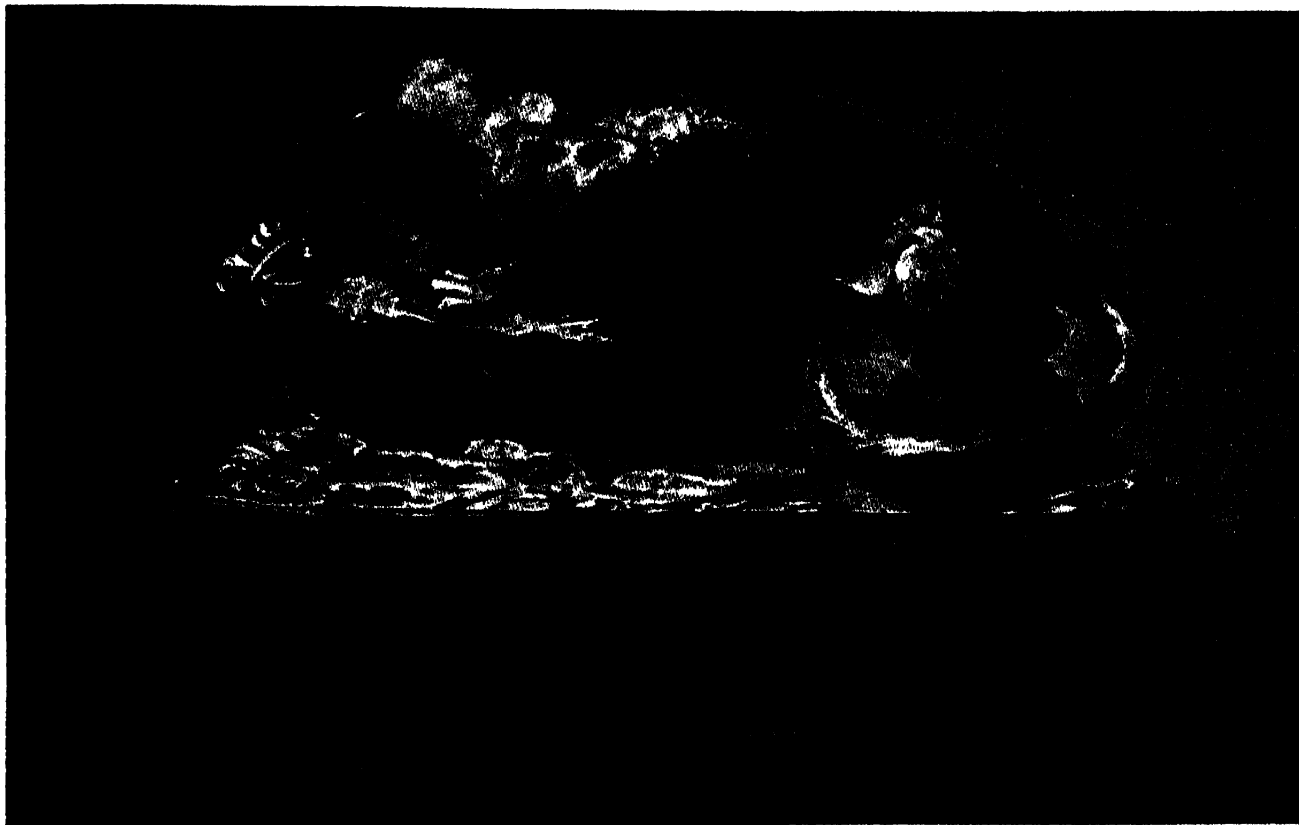
45 x 62



22 x 15

BAPTISM OF PRINCE ALBERT OF YORK IN ST. MARY'S, SANDRINGHAM, FEB. 17, 1896 (*Water-Colour*).

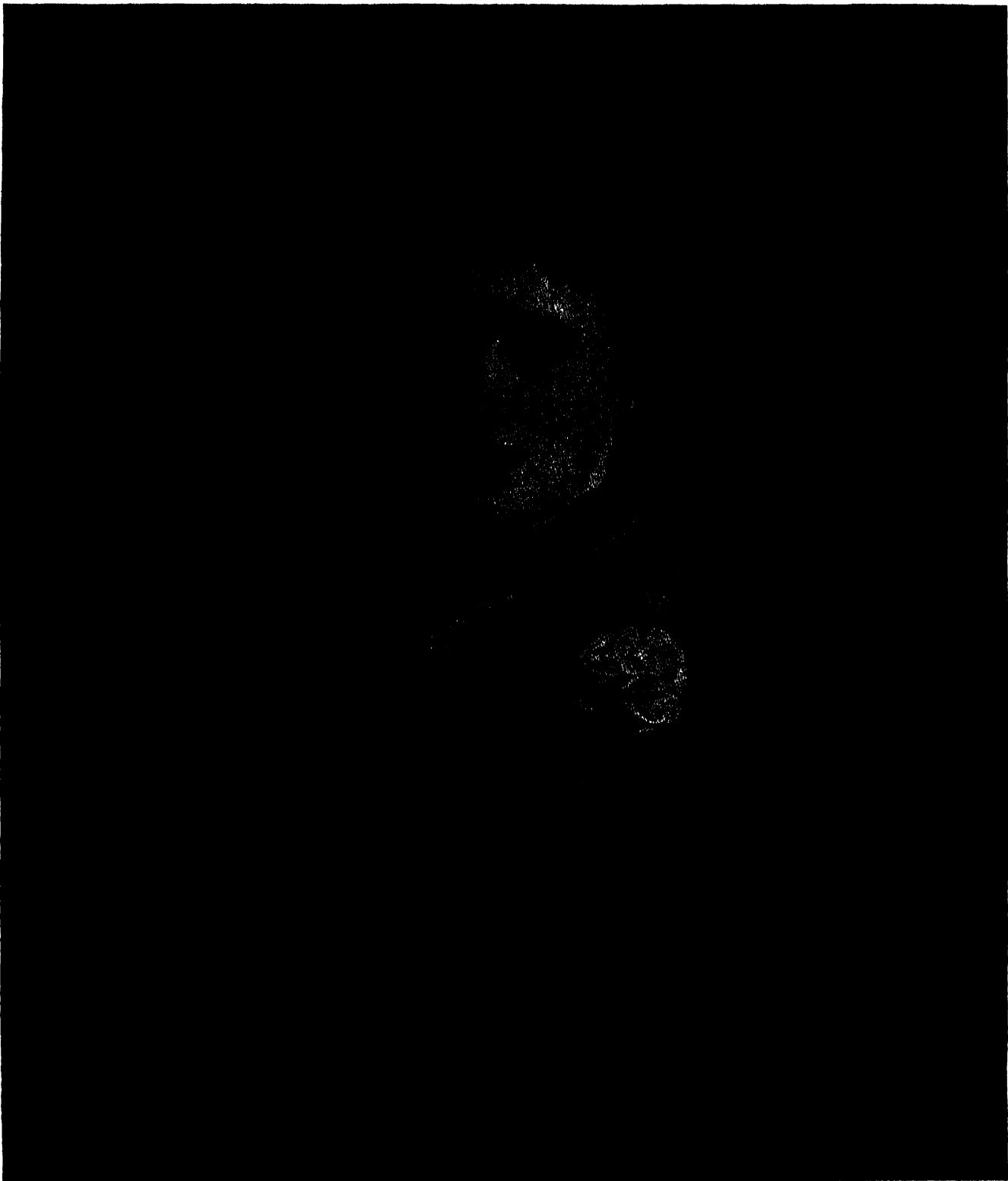
SYDNEY P. HALL.



14 inches long

LEOPARD WITH TORTOISE (*Silver*).

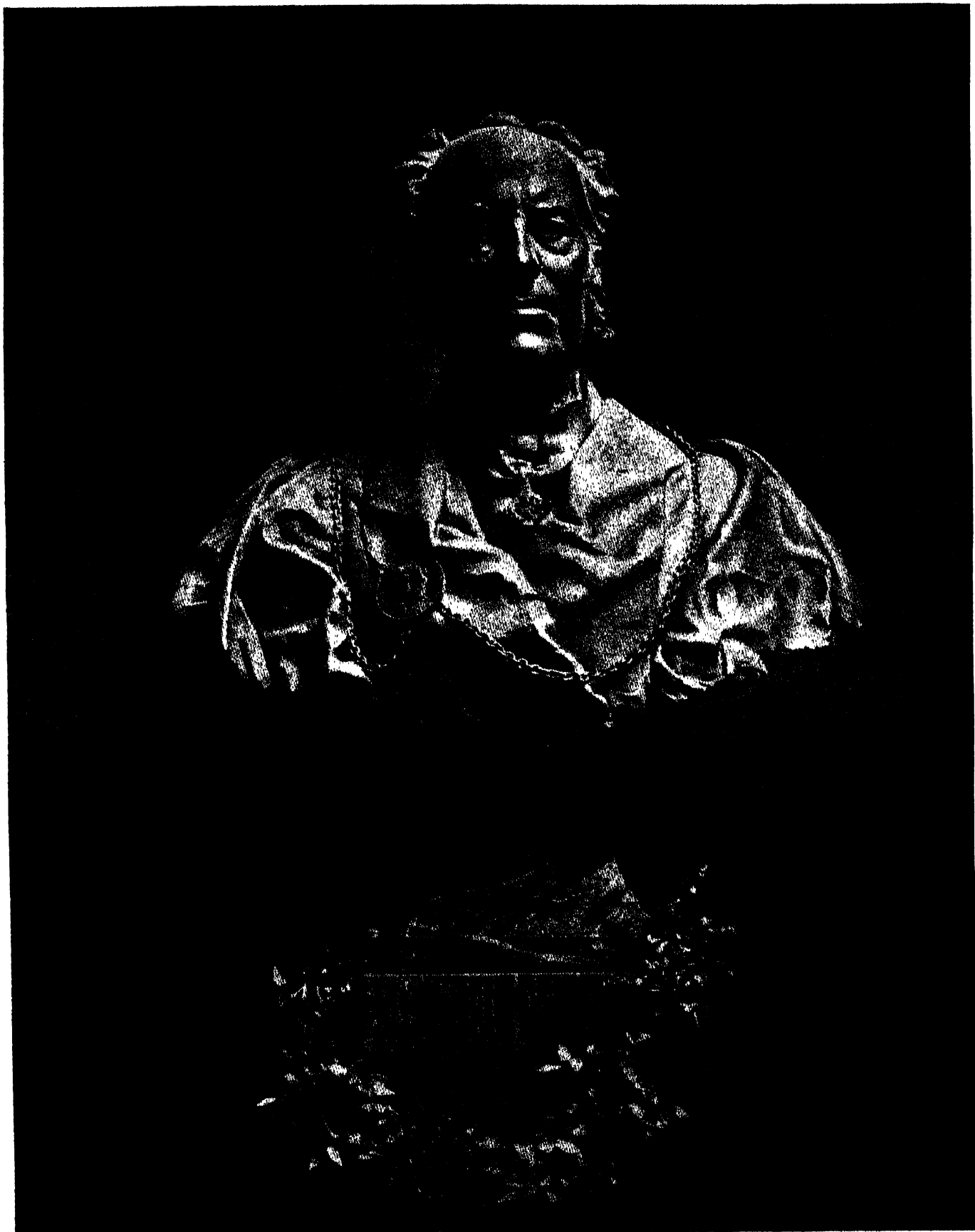
JOHN M. SWAN, A.R.A.



24 x 20

MRS. FRANK BRAMLEY.

FRANK BRAMLEY, A.R.A.



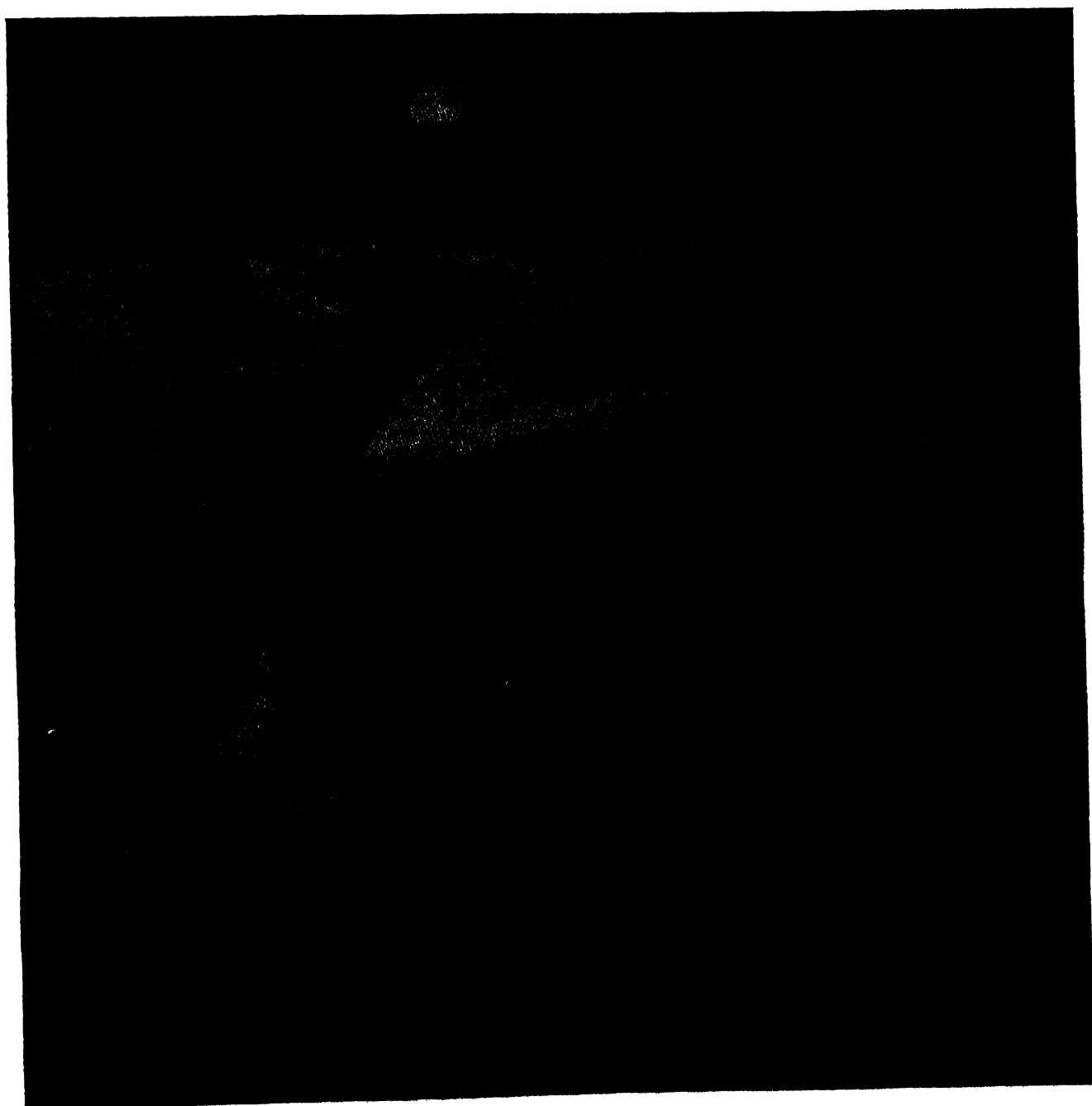
Life-size

THE LATE SIR J. E. MILLAIS, BART., P.R.A. (*Bronze*).

E. OSBLOW FORD, R.A.

ROYAL ACADEMY PICTURES, 1897.

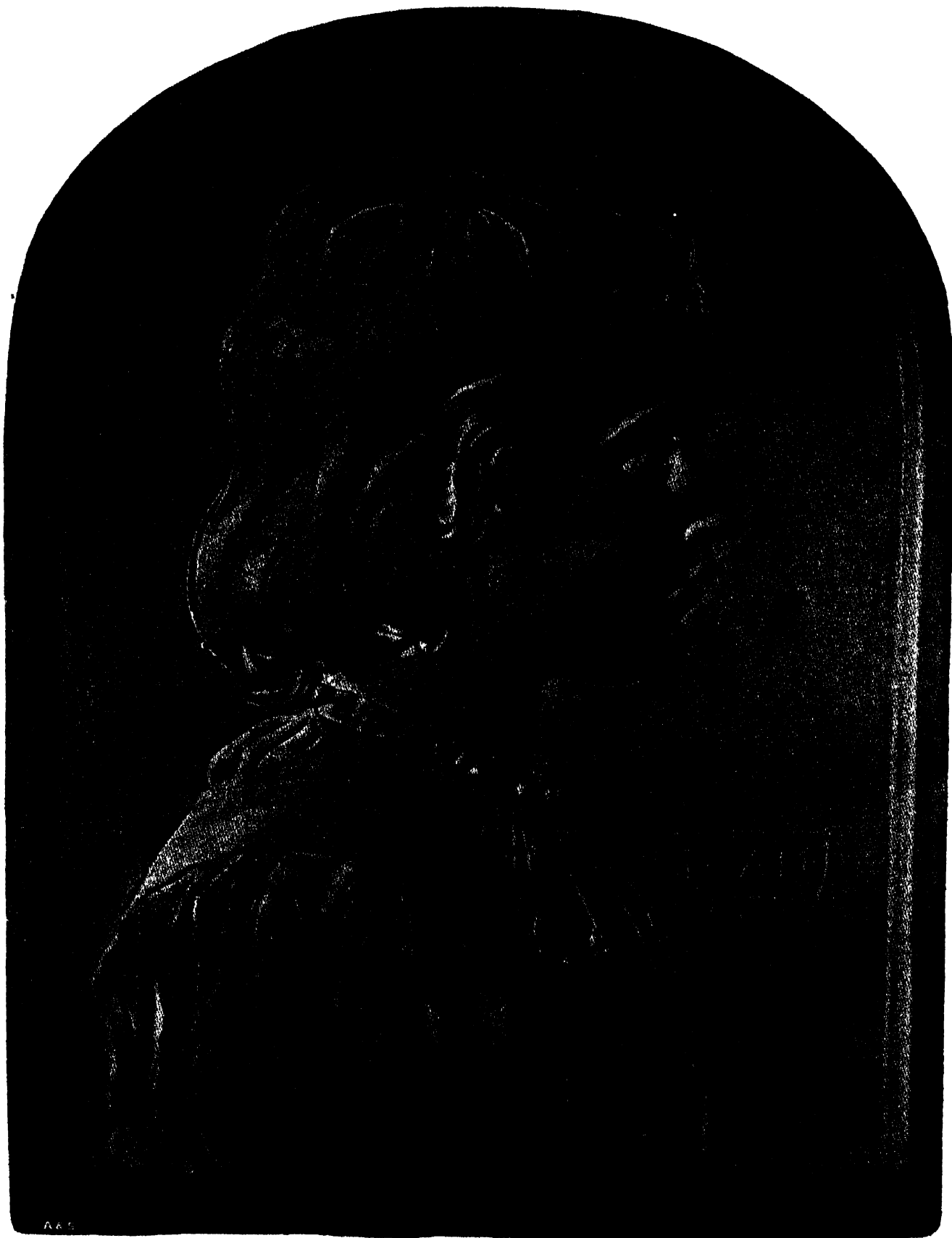
PART III.



46 x 40

GLEANERS.

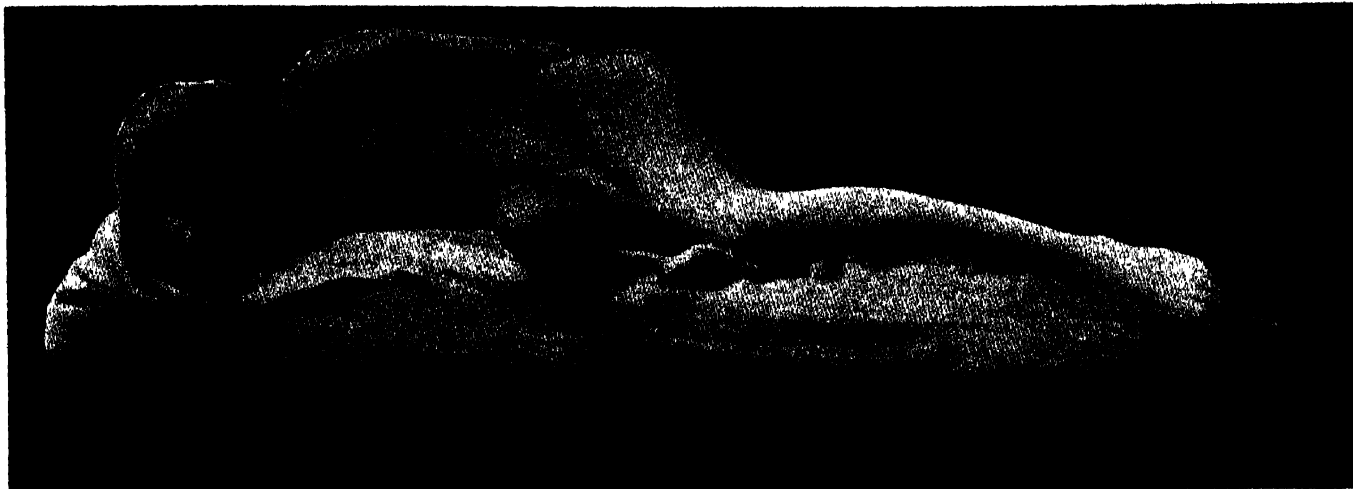
H. H. LA THANGUE.



2 feet high

MISS JOAN THORNYCROFT (*Bronze*).

W. HAMO THORNYCROFT, R.A.

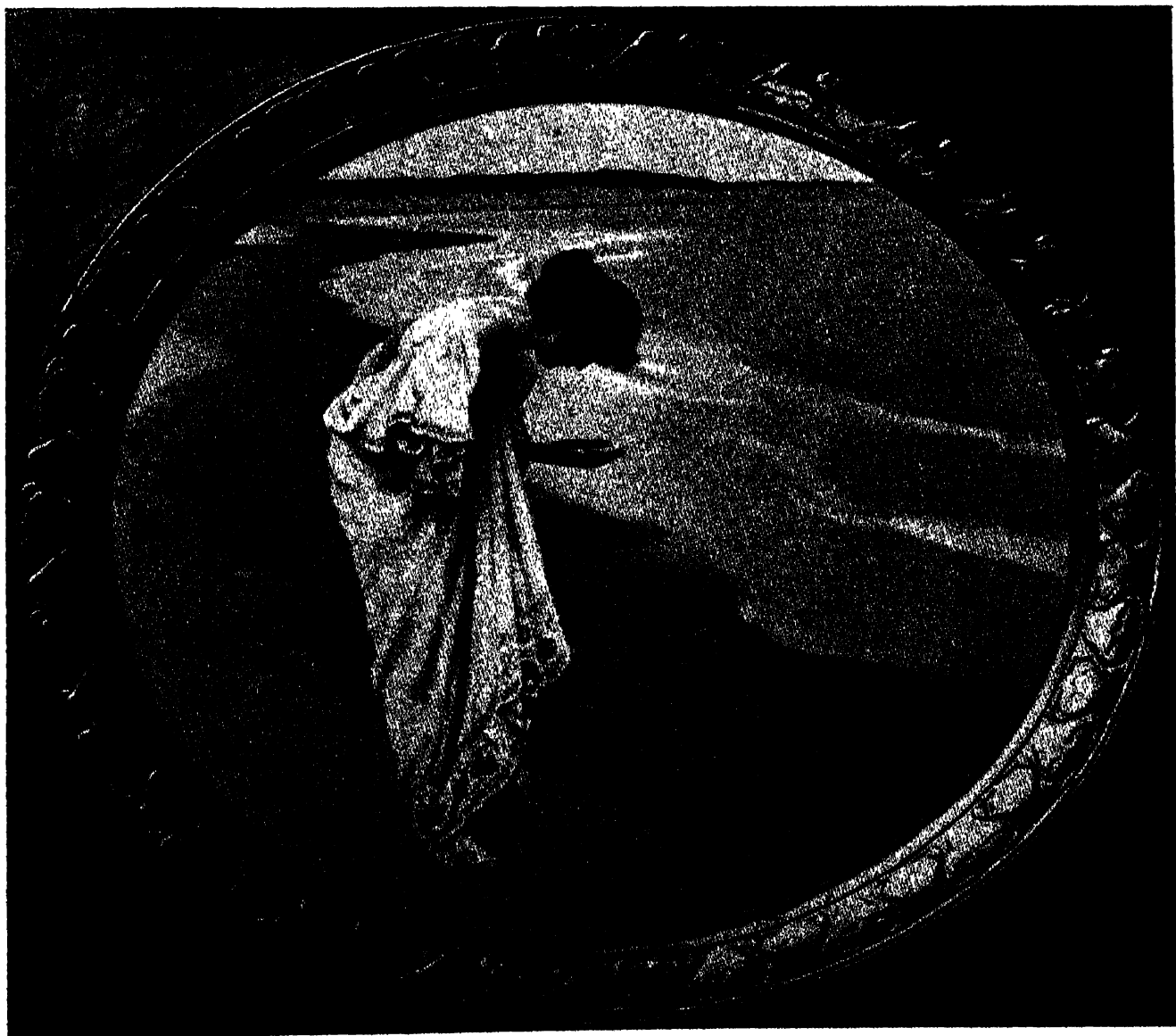


2 feet 6 inches
in length

THE NYMPH OF LOCH AWE (*Marble*).

FREDERICK W. POMEROY

(Purchased by the President and Council under the Terms of the Chautauy Bequest.)



51 inches in
diameter

THE SEA HATH ITS PEARLS.

W. H. MARGETON.



60-42

RETURN TO THE FARM: MILKING-TIME.

I. SIDNEY COOPER, R.A.



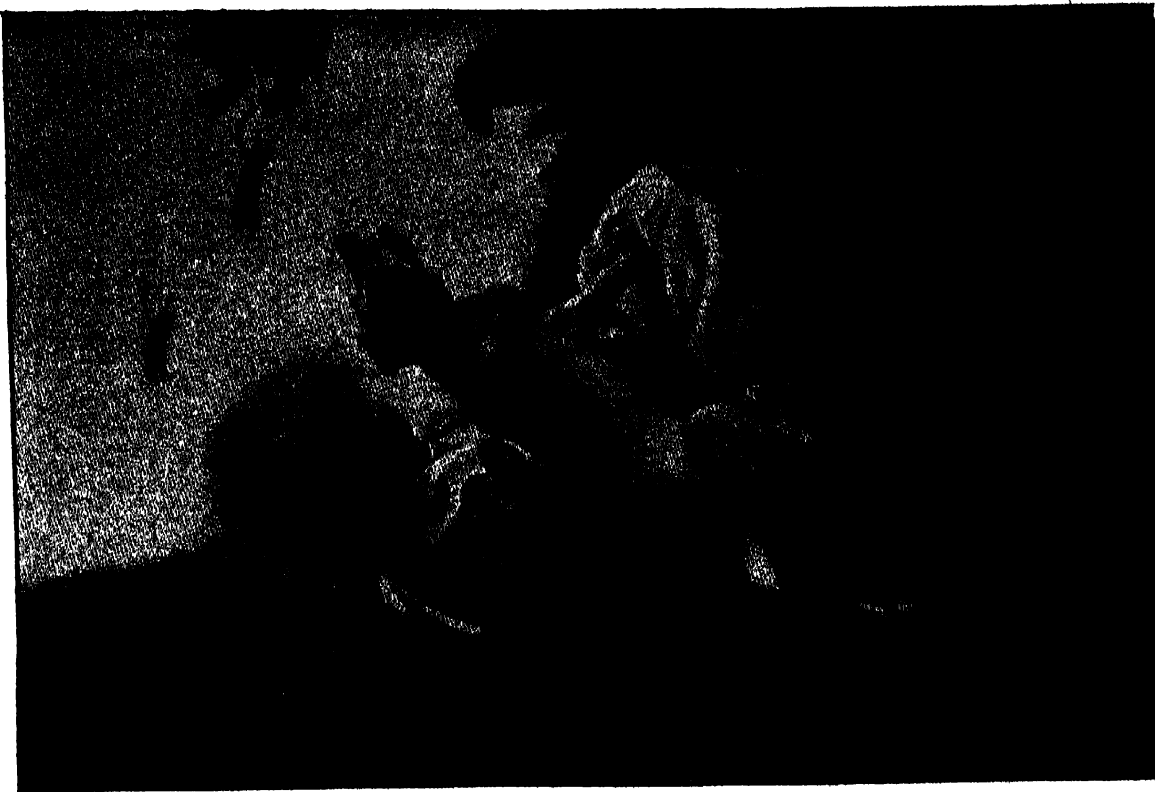
AN INCIDENT OF NAPOLEON'S EGYPTIAN CAMPAIGN, 1798.

The French army was accompanied by a staff of *sarants* who were openly derided by the soldiery, who called their donkeys "*demi-sarants*." Napoleon issued an order for their protection to the effect that "*Messieurs les sarants et les dînes*" were to be housed within the infantry squares when the daily encounters with the Mamelukes commenced.

WALTER H. BERRY



ESP.



34 x 26

A TEMPTING SLIDE.

ARTHUR J. ELSLEY.



36 x 28

MISS BEATRICE DELMÉ RADCLIFFE.

ARTHUR HACKER, A.R.A.



60 x 96

NORMAN RAMSAY AT FUENTES ONORO.

"Suddenly the multitude became violently agitated: an English shout pealed high and clear, the mass was rent asunder, and Norman Ramsay burst forth sword in hand, at the head of his battery, his horses, breathing fire, stretched like grey hounds along the plain, the guns bounded behind him like things of no weight, and the mounted gunners followed close with heads bent low and pointed weapons on desperate career."—Napier's *Peninsular War*.

W. B. WOLLEN, R.I.



38 x 51

THE DAY OF REST.

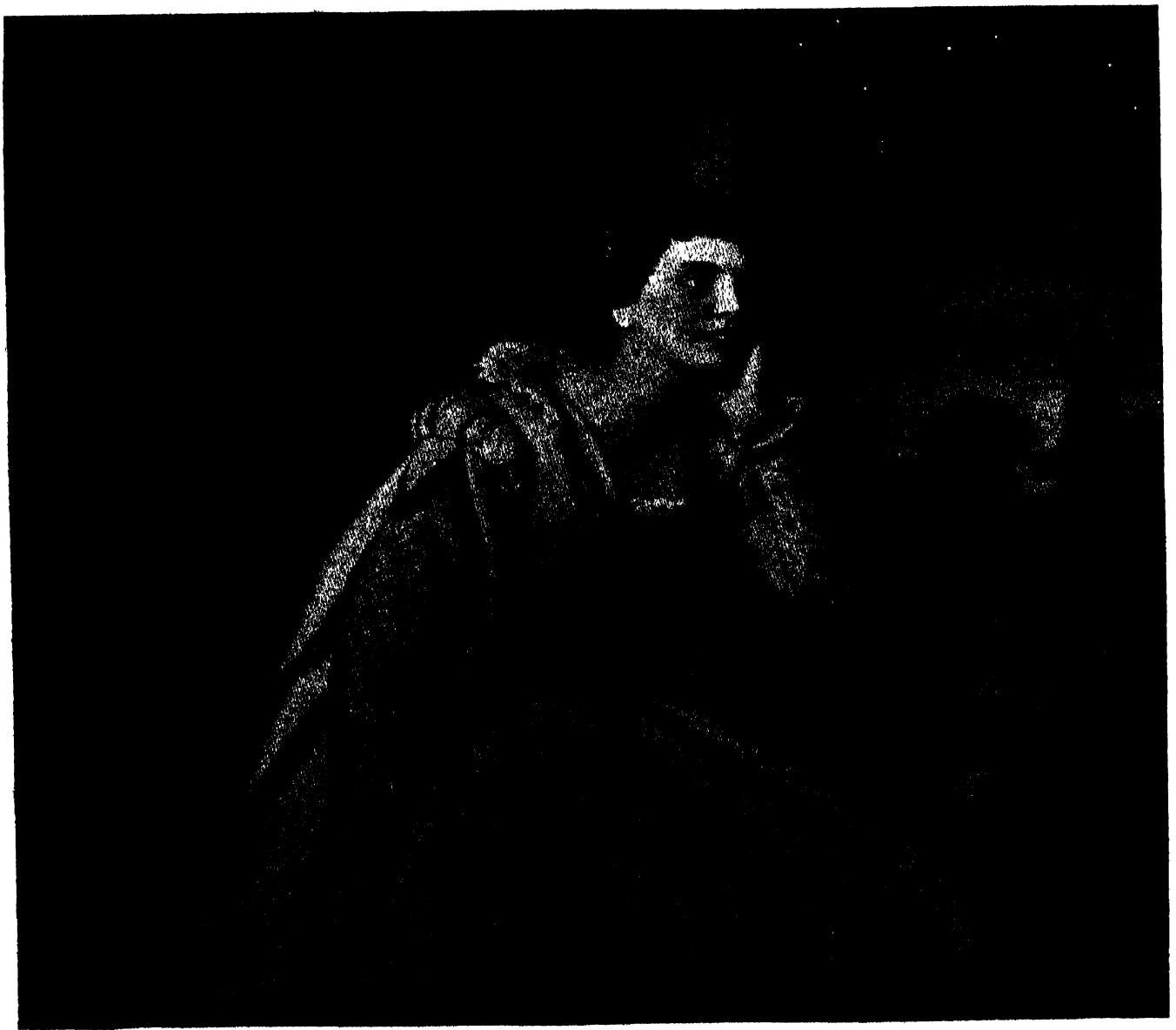
C. J. LEWIS, P.A.



Life-size .

EFFIGY OF A LADY (*Marble*).

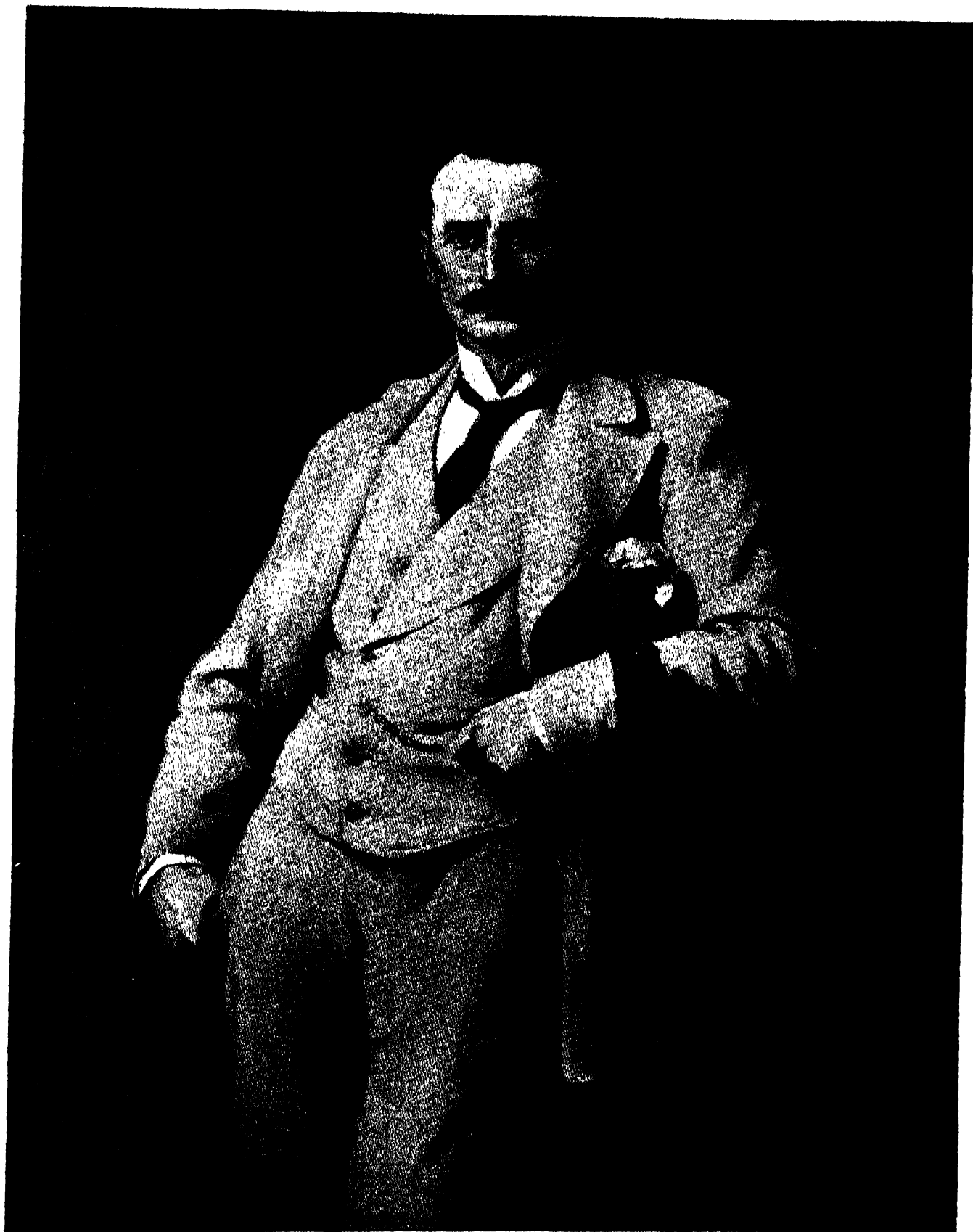
THOMAS BROCK, R.A.



54-71

JULIET ON THE BALCONY.

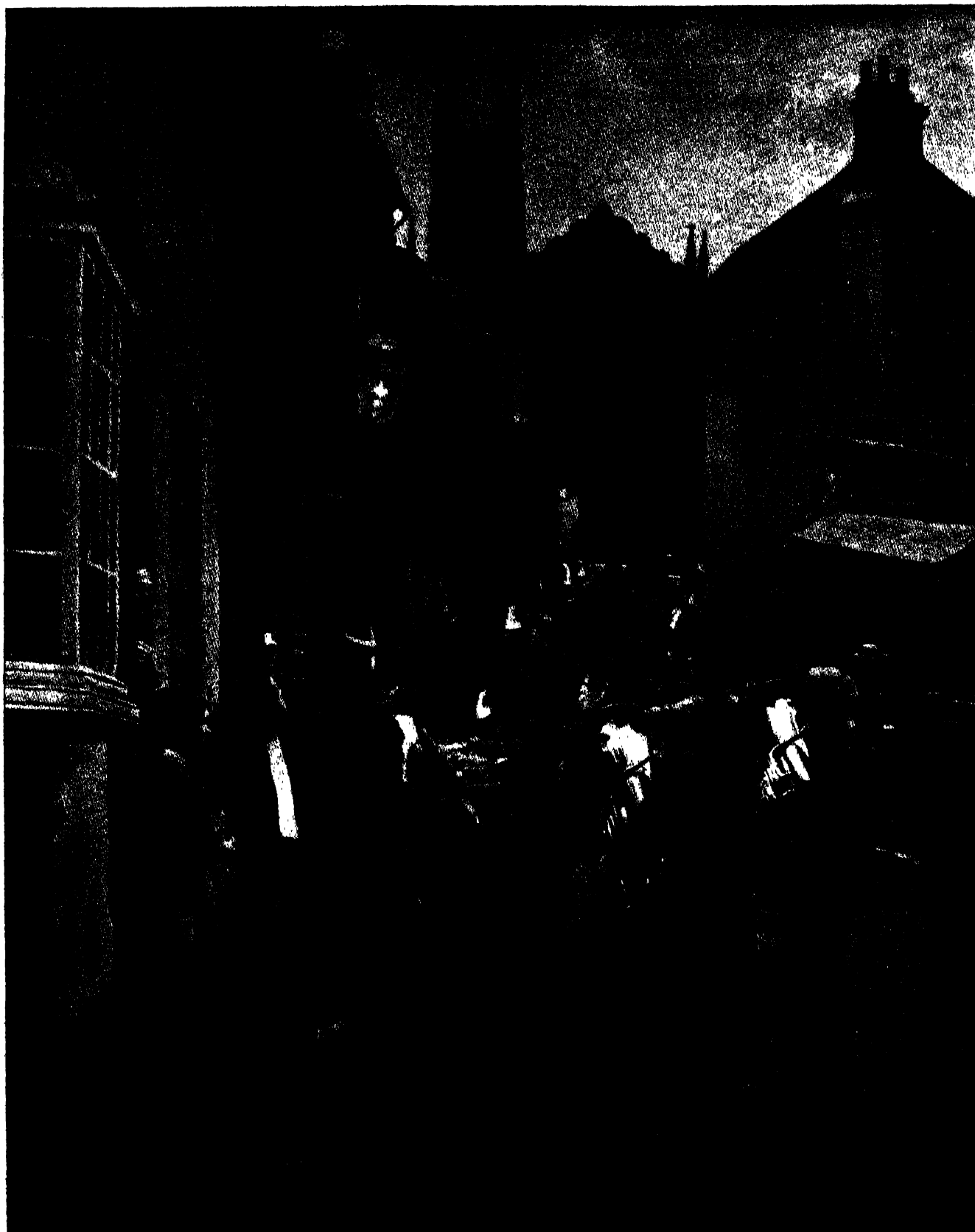
W. P. FRITH, R.A.



53 x 41

THE HON. W. F. D. SMITH, M.P.

WALTER W. OGLESH, R.A.



72 x 54

CHRISTMAS EVE.

STANHOPE A. FORBES, A.R.A.



Life-size

H.R.H. THE DUKE OF CAMBRIDGE, K.G.

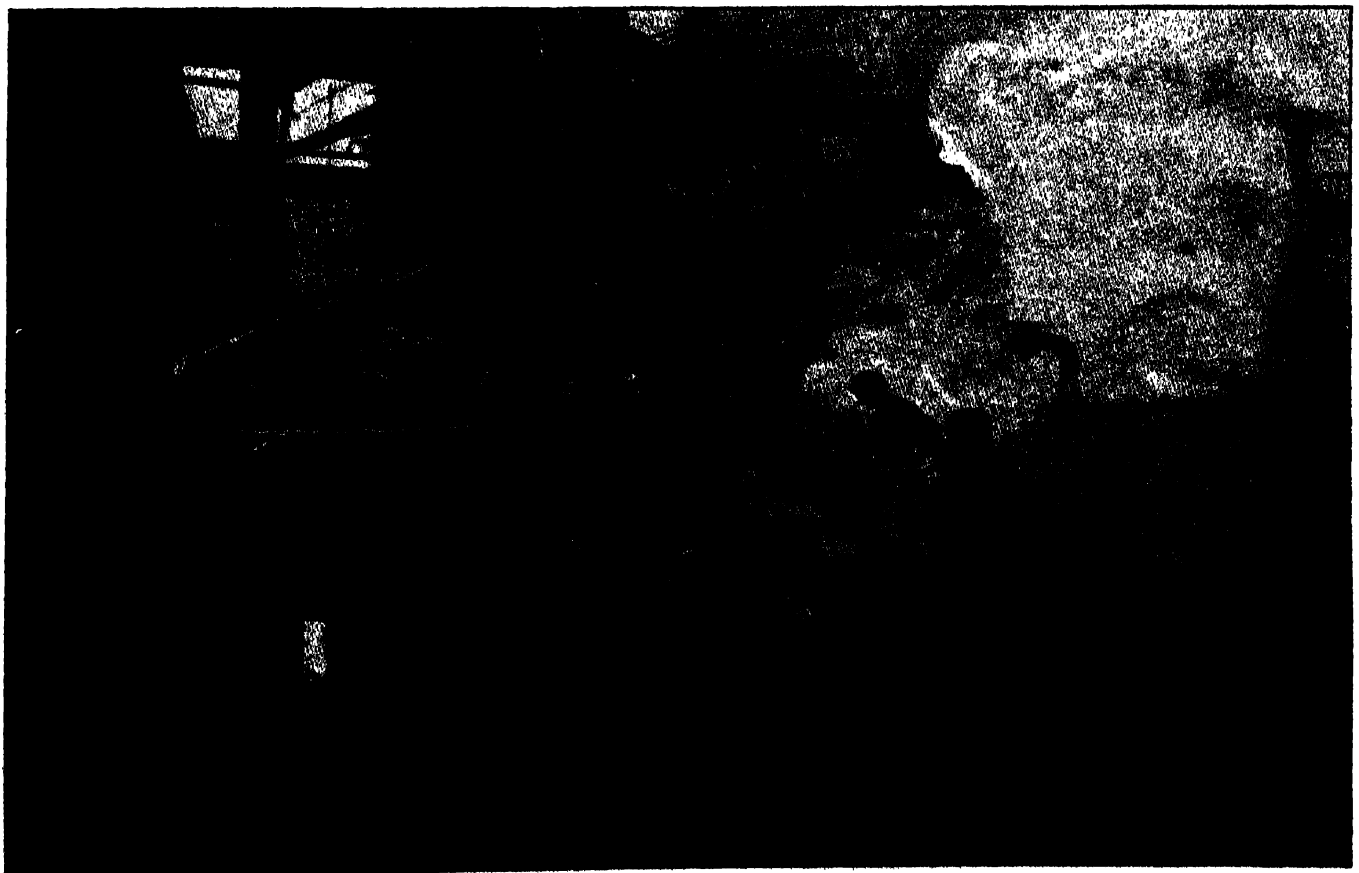
F. J. WILLIAMSON.



30 x 20

OUT OF REACH.

FRED MORGAN.



45 x 60

THE WEALTH OF ENGLAND: THE BESSEMER PROCESS OF MAKING STEEL.

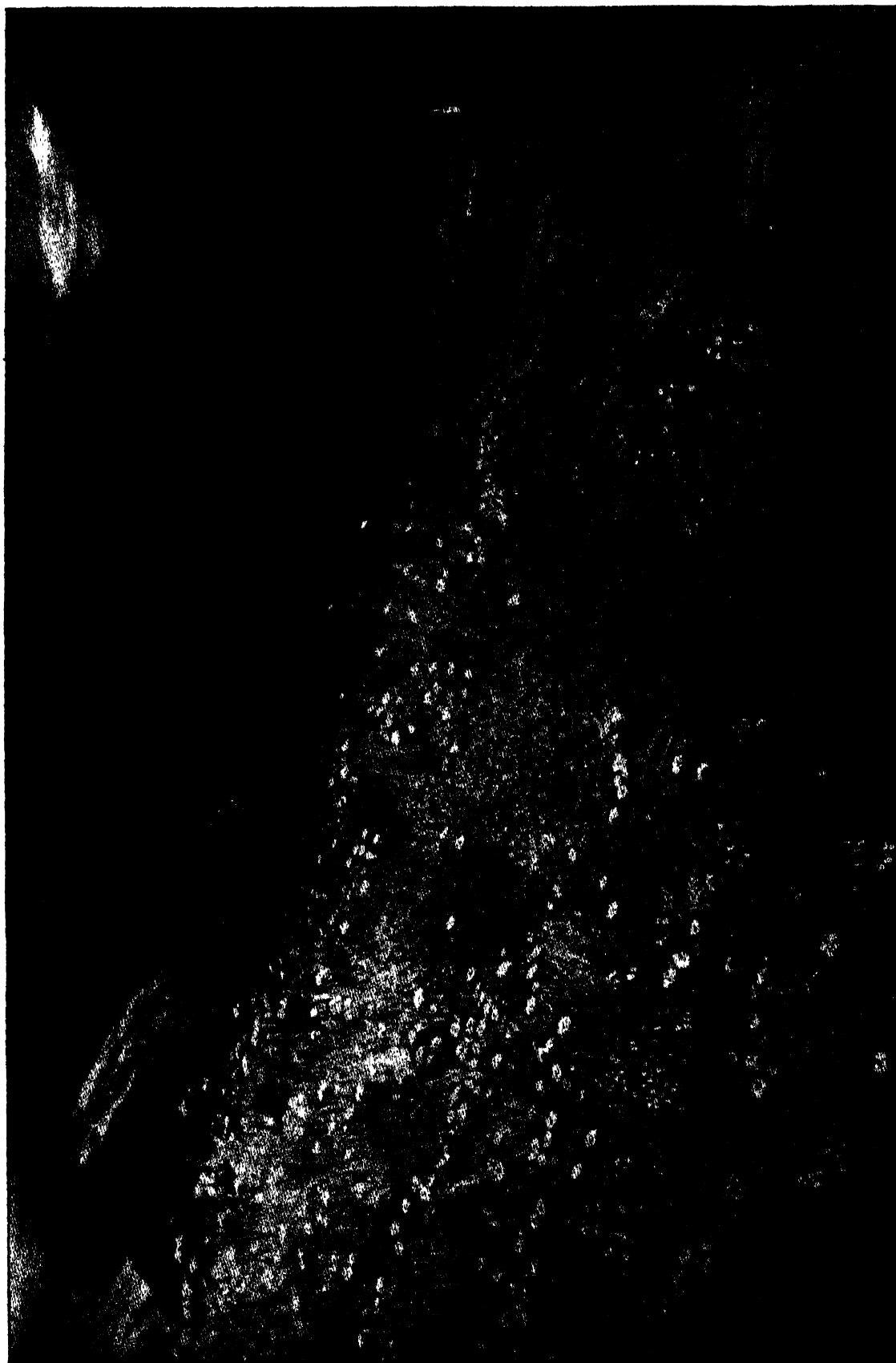
W. H. Y. TITCOMB.

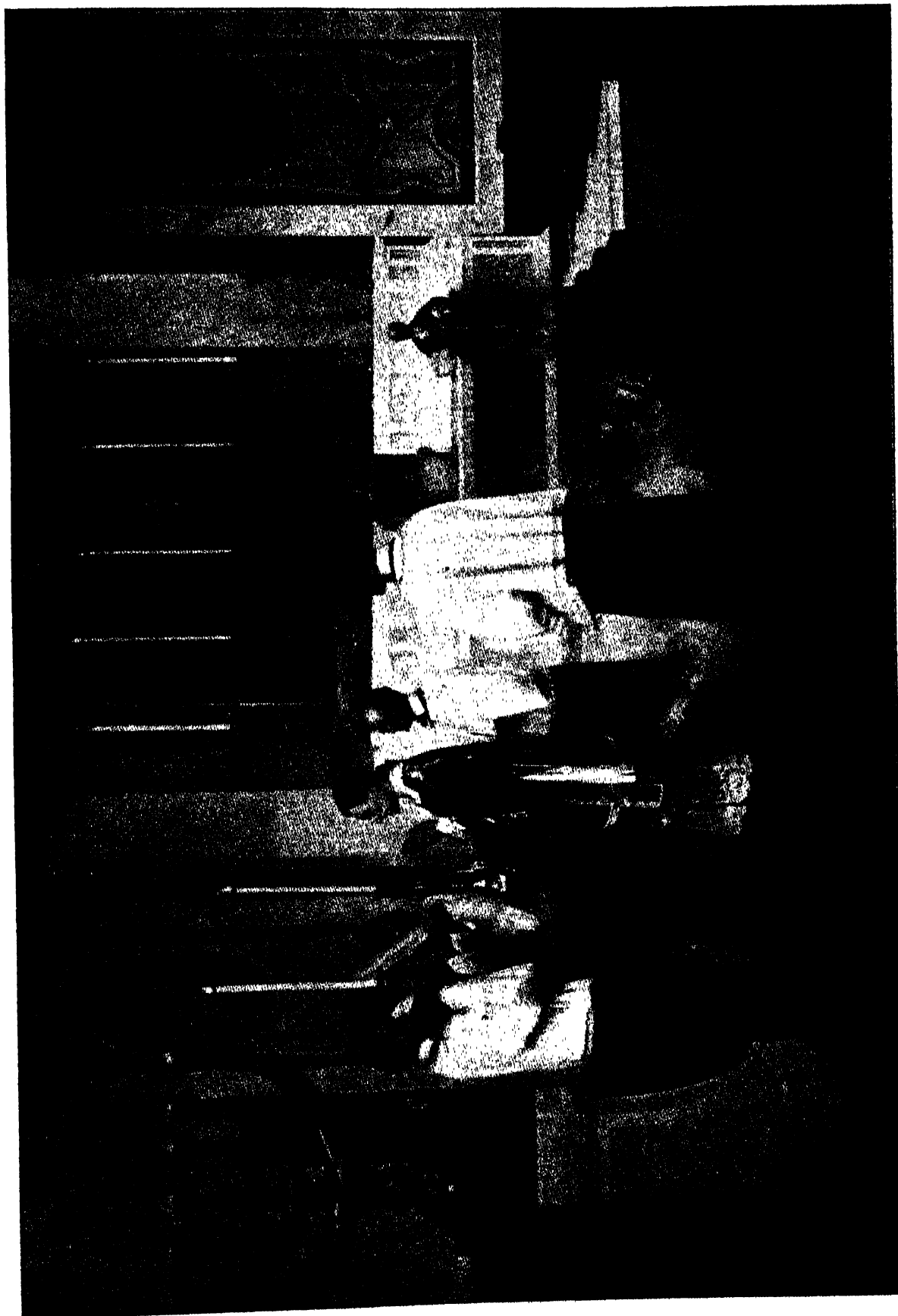
48 x 72

ALPINE MEADOWS.

J. MACWHIRTER, R.A.

(The Picture and Copyright are the Property of Messrs. T. Agnew and Sons.)

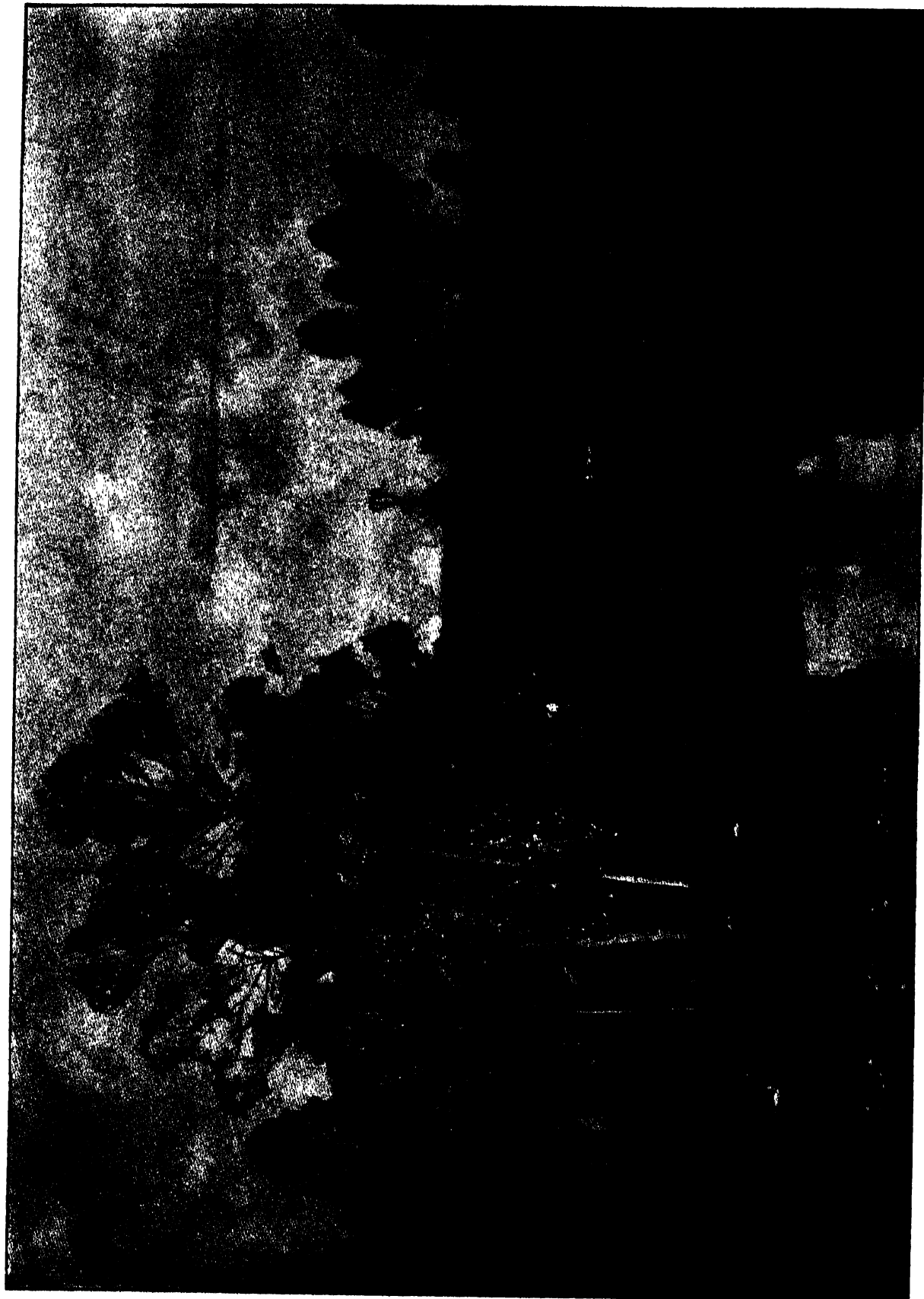




CANTUS EVANGELII.

A. CHEVALLER TOLDE

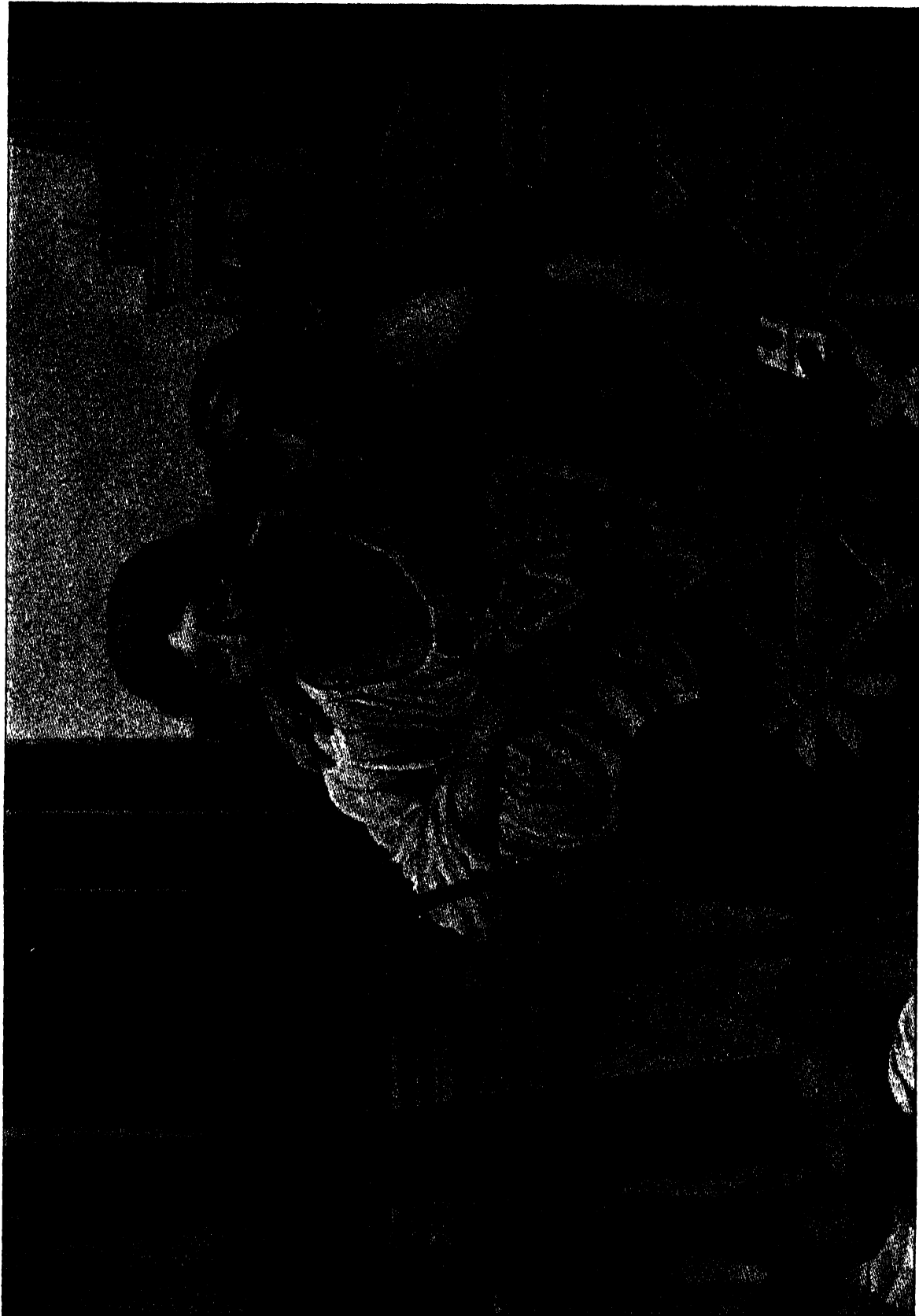
XX



THE SLEEPY RIVER SOME.

ACHED EAST R I

40 x 60



18 x 24

THE MESSAGE.

SIR EDWARD J. FOYNSTER, F.R.A.

(The Picture and Copyright are the Property of Mr. T. Richardson, 42, Fleetdilly)

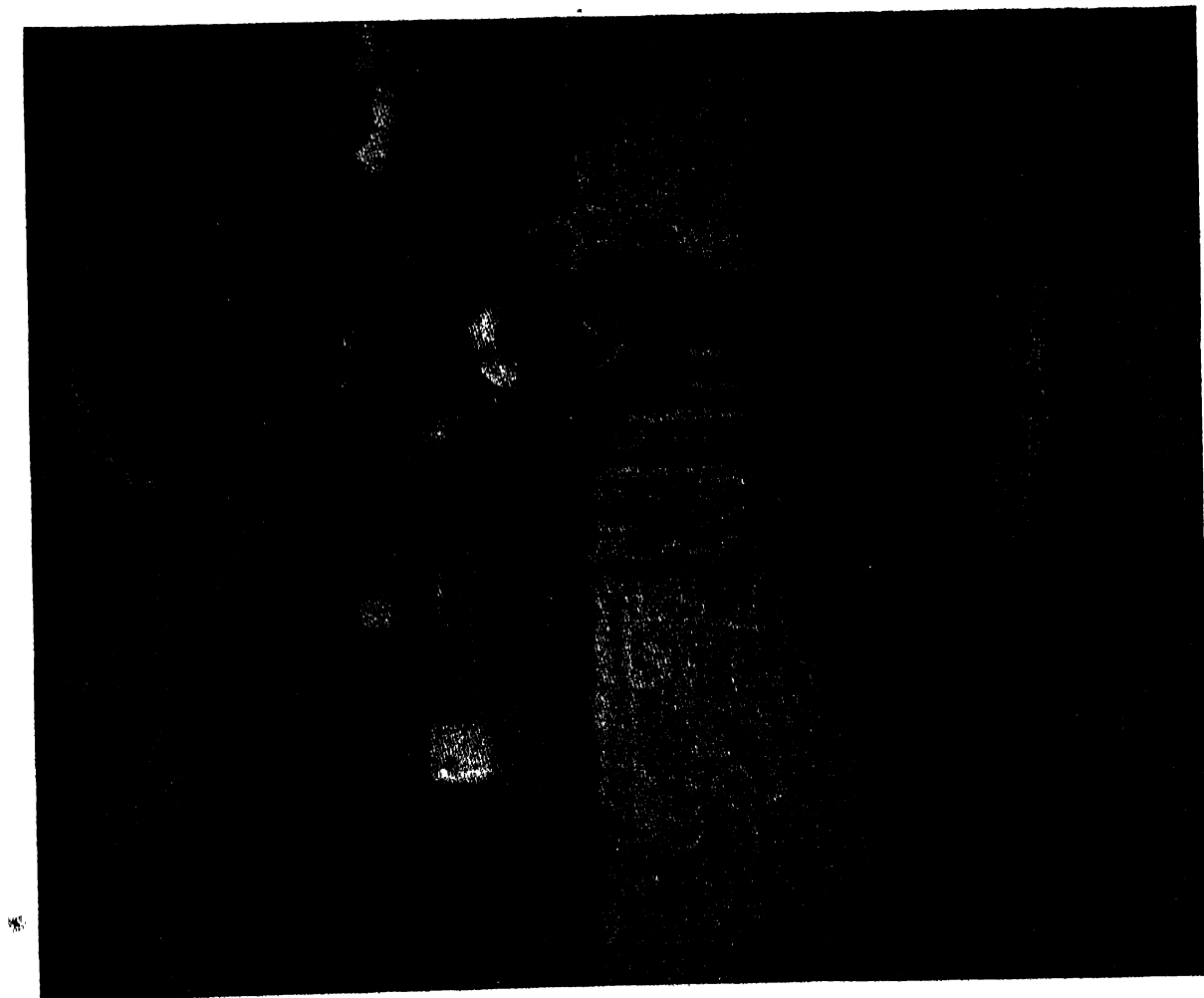


PURITANS.

—
ECCLES BODDY, R.I.

35 x 65

100



29 x 18

SUNDAY NIGHT.

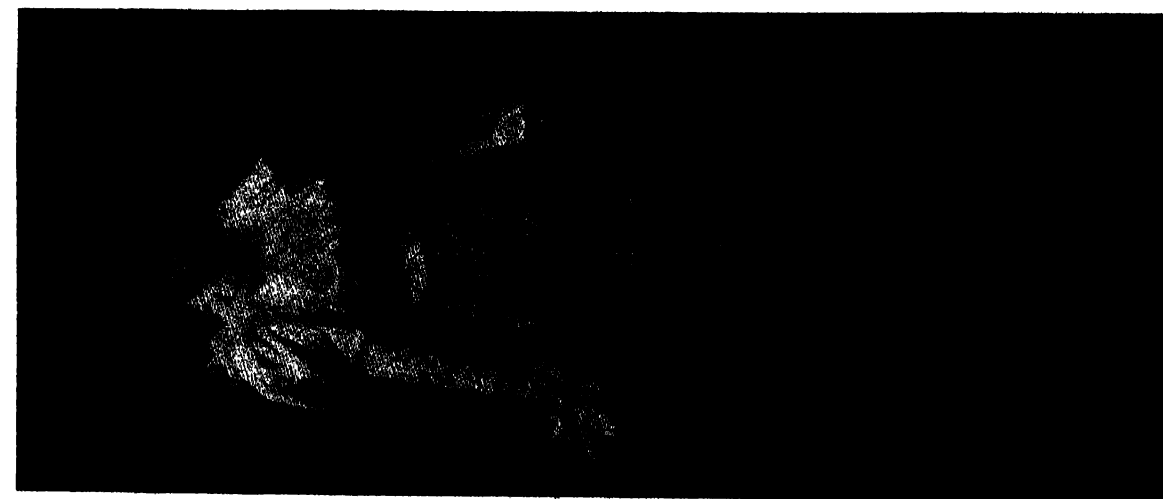
EDWARD SCOTT.



73 x 49

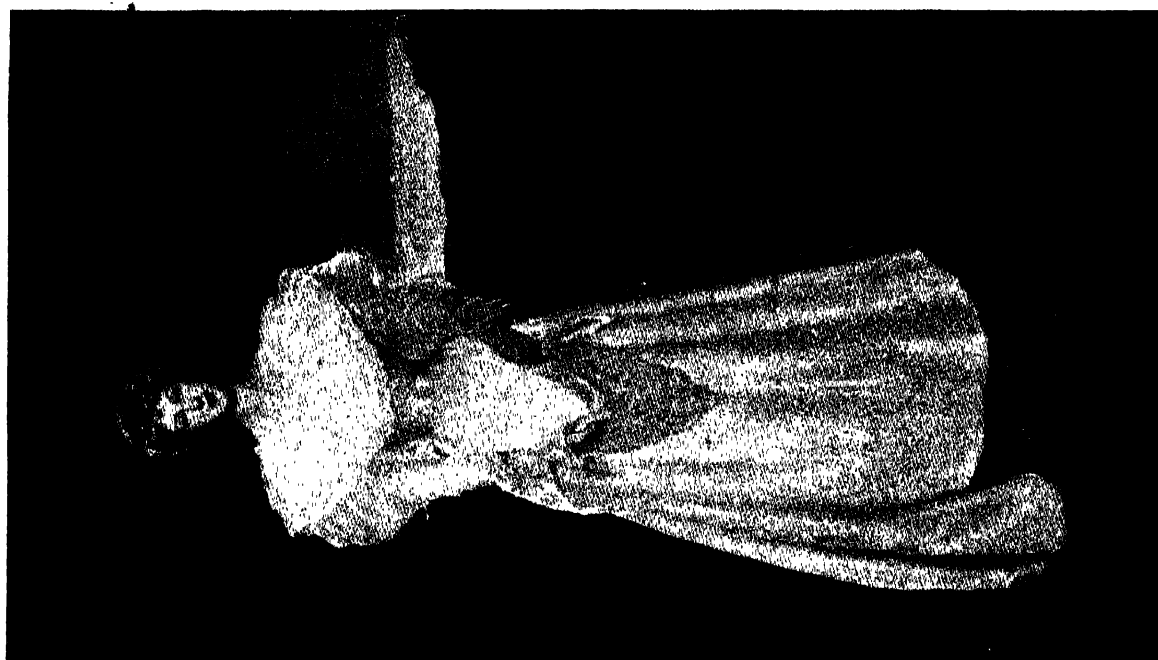
"THE ZEAL OF THINE HOUSE" (Psalm lxxix. 9).

HORACE VAN RUITEL.



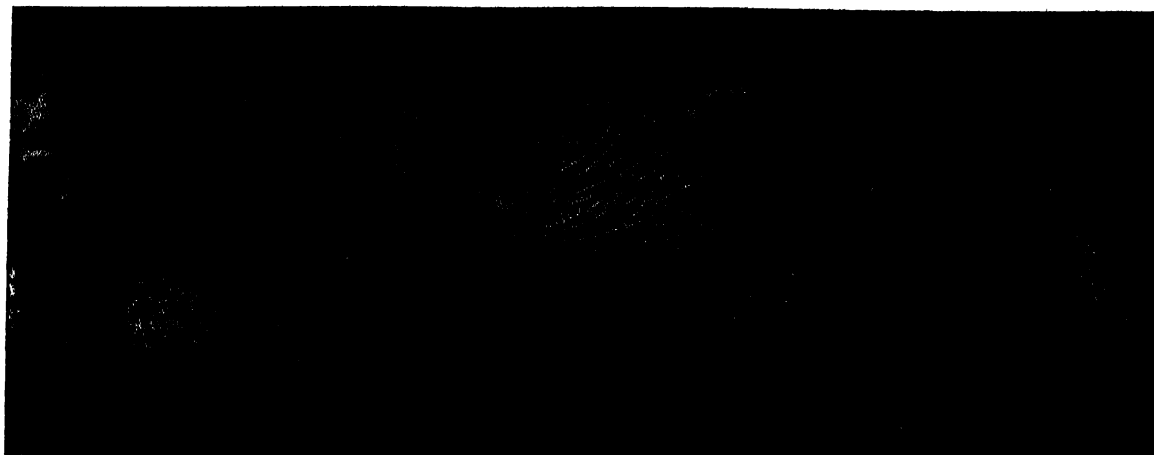
72 x 36

MRS. PIFFARD.
—
LAURENCE KYLE



48 x 33

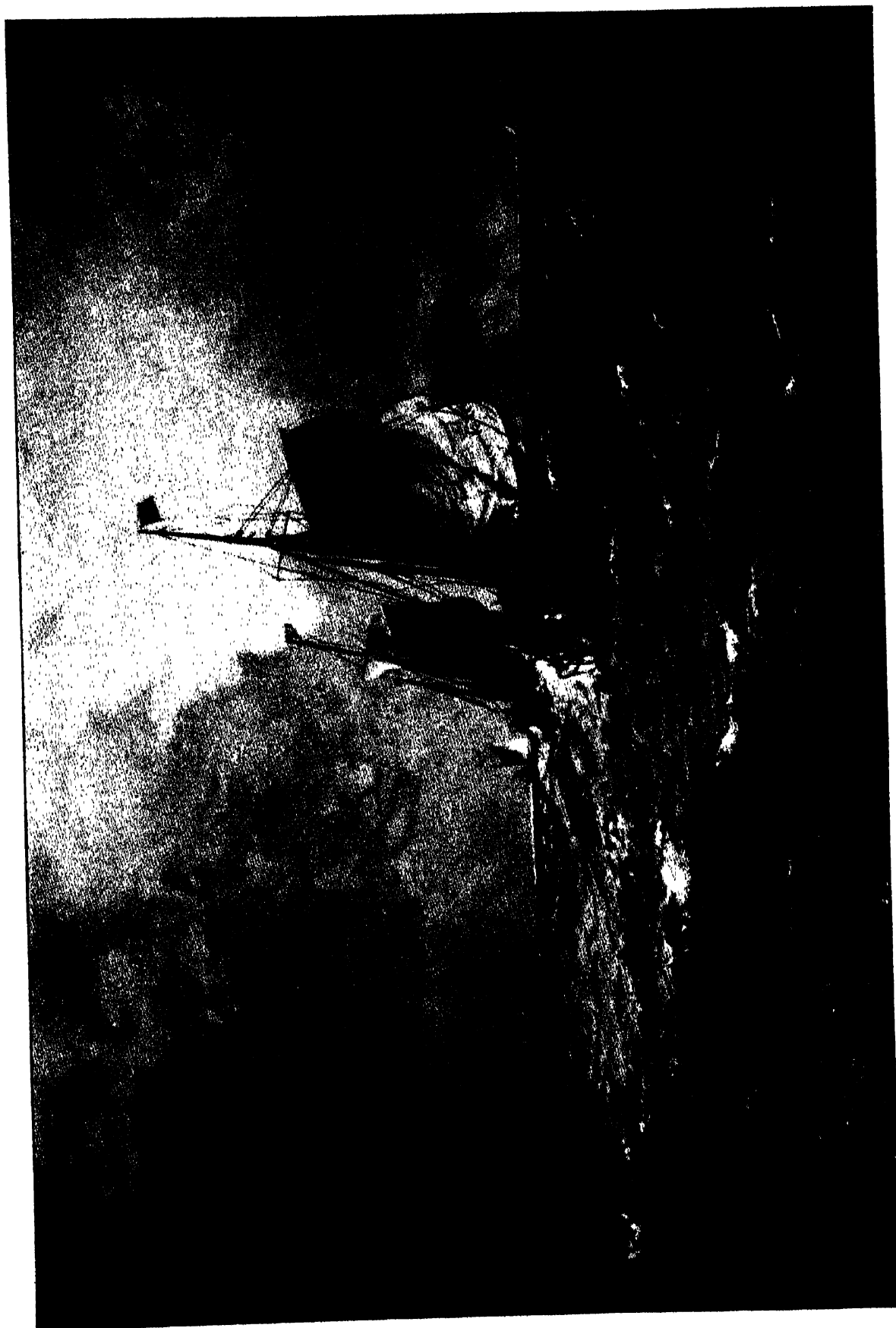
THE VISCOUNTESS MAITLAND.
—
MRS. JOPLING



84 x 36

"COME, ENCHANTMENT OLD, WHOSE SPELLS
HAVE STOLEN MY SPIRIT."

—
ROBERT FOWLER, R.I.



6x

MISSION TO DEEP-SEA FISHERMEN.

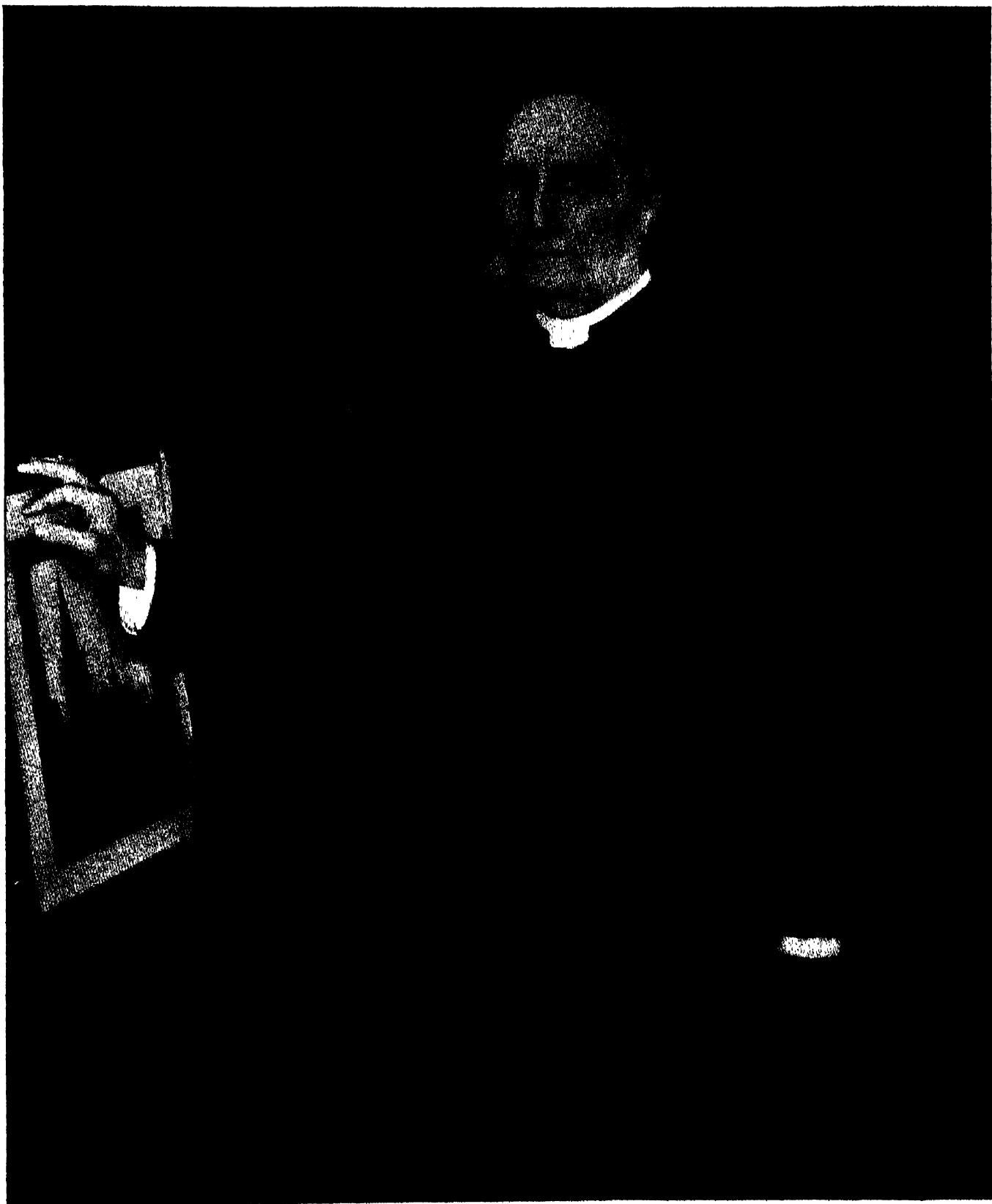
EDWIN HAYES, R.N.A. . R.I.



50 x 40

MRS. ADOLPH TUCK.

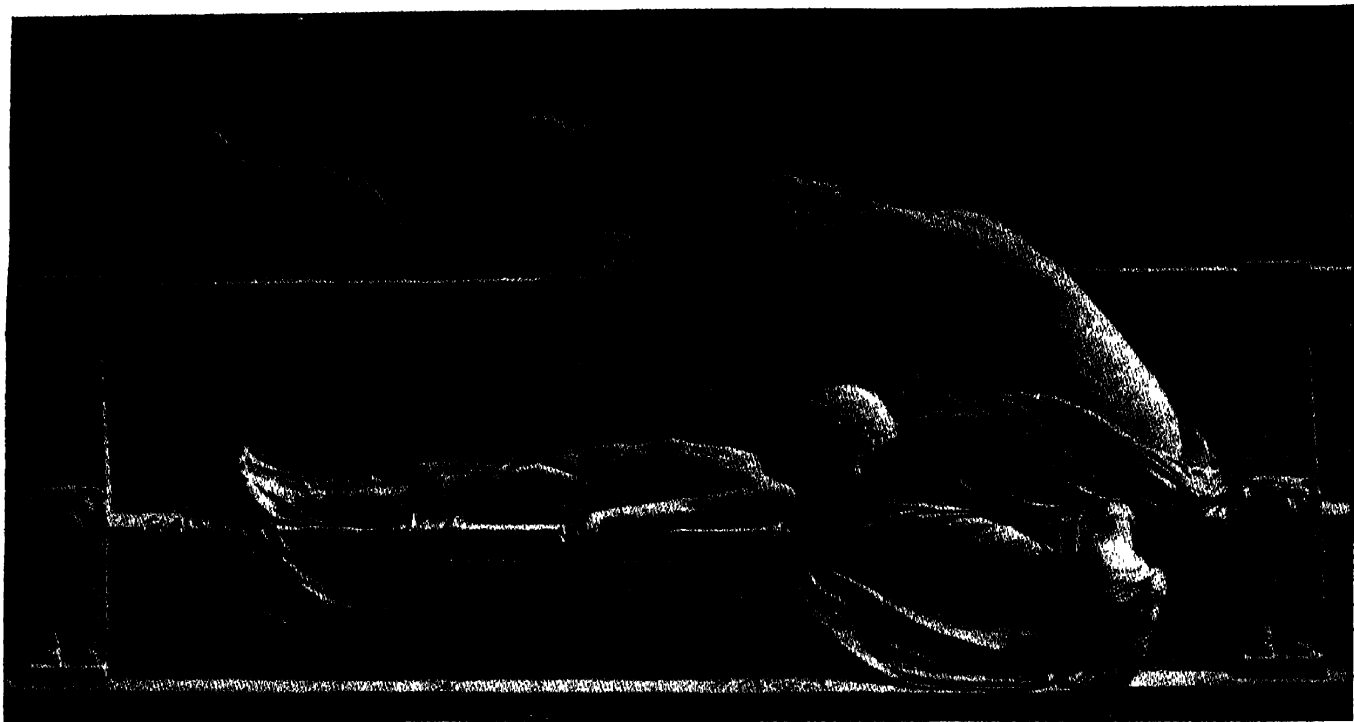
SOLOMON J. SOLOMON, A.R.A.



50 x 40

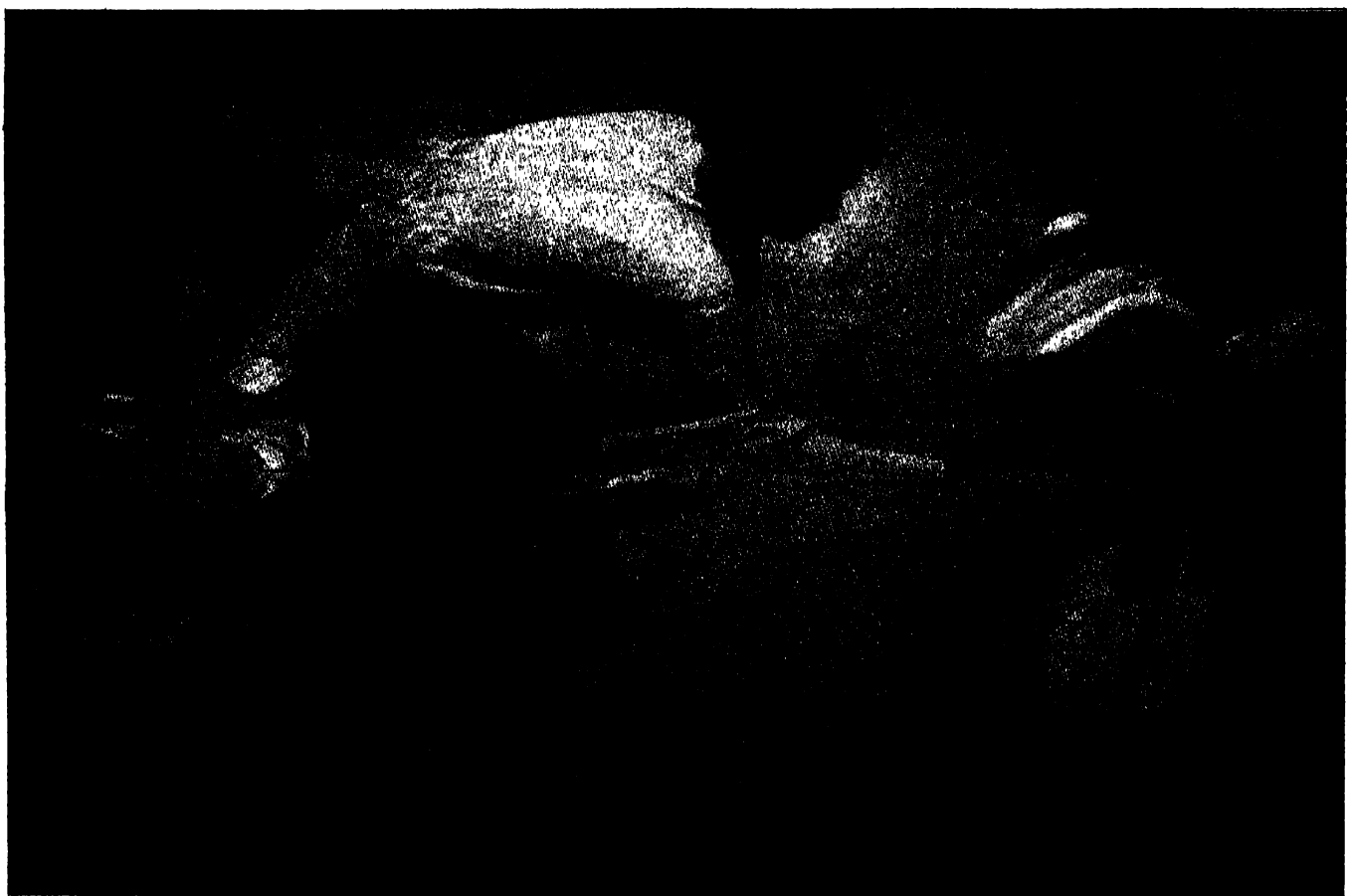
THE REV. NEWMAN HALL, D.D.

HERBERT A. OLIVER.



THE DEATH OF THE FIRST-BORN (*Bronze*).

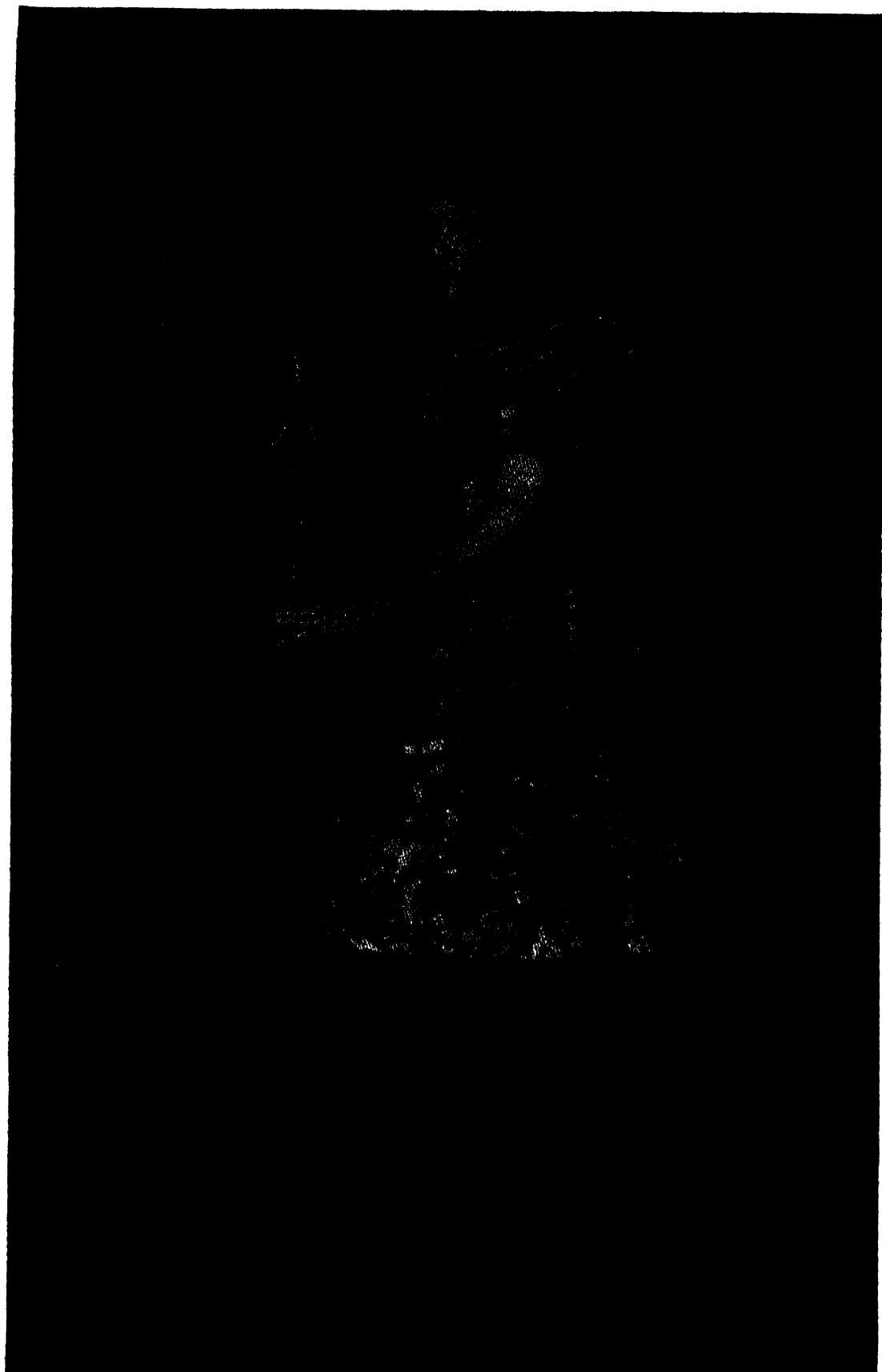
ARTHUR G. WALKER.



48 x 11

A SUMMER MORNING.

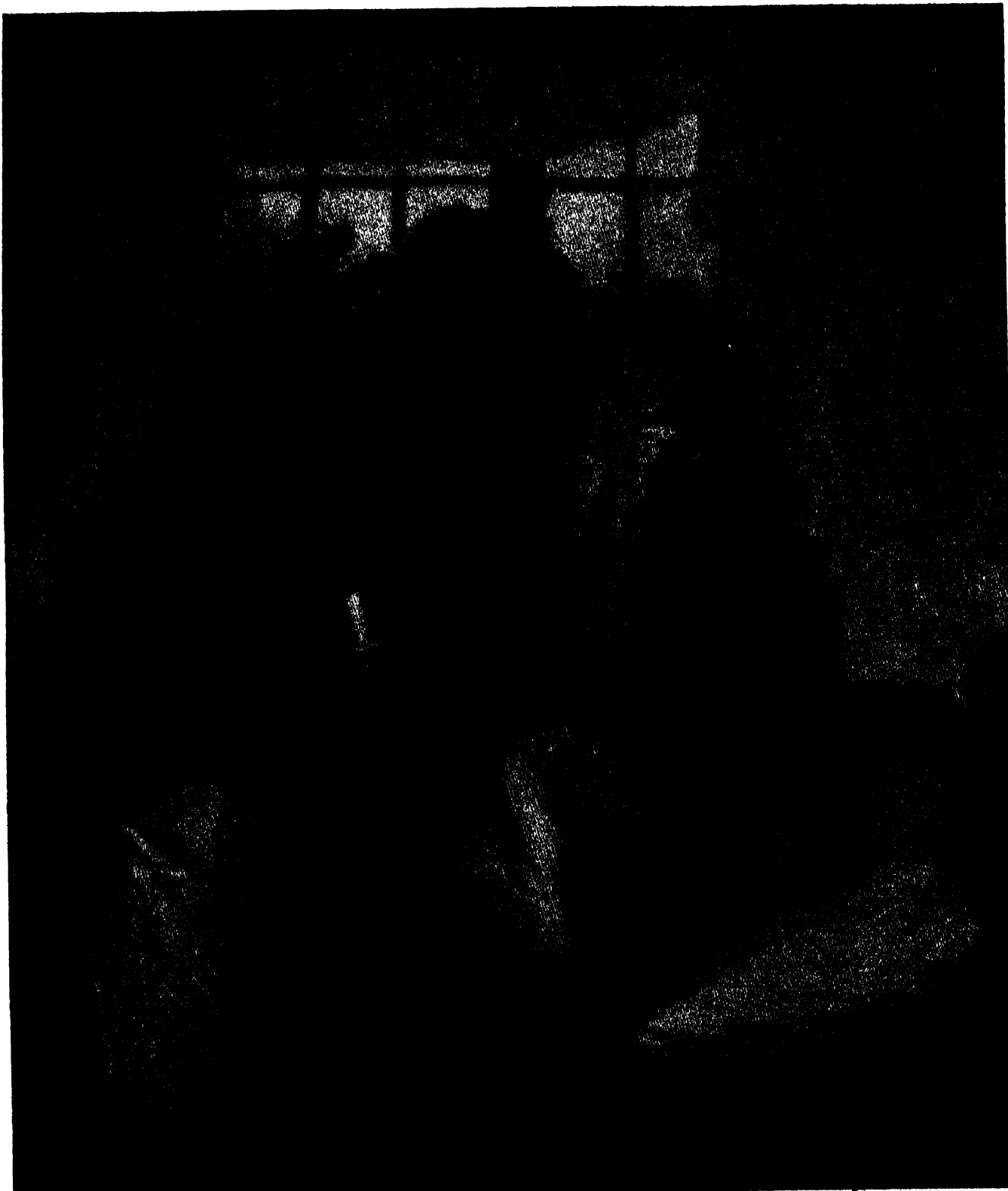
RUPERT C. W. BUNNY.



60 x 32

THE HEIR TO ALL THE AGES.

T. C. GORCH.



30 x 25

THE MOTHER.

GEORGE CLAUSEN, A.R.A.

(By Permission of Messrs. Bouskud, Valadon and Co., the Owners of the Copyright.)



30 x 52

SPRINGTIDE.

JENNIE A. TITCOMB.



25 x 30

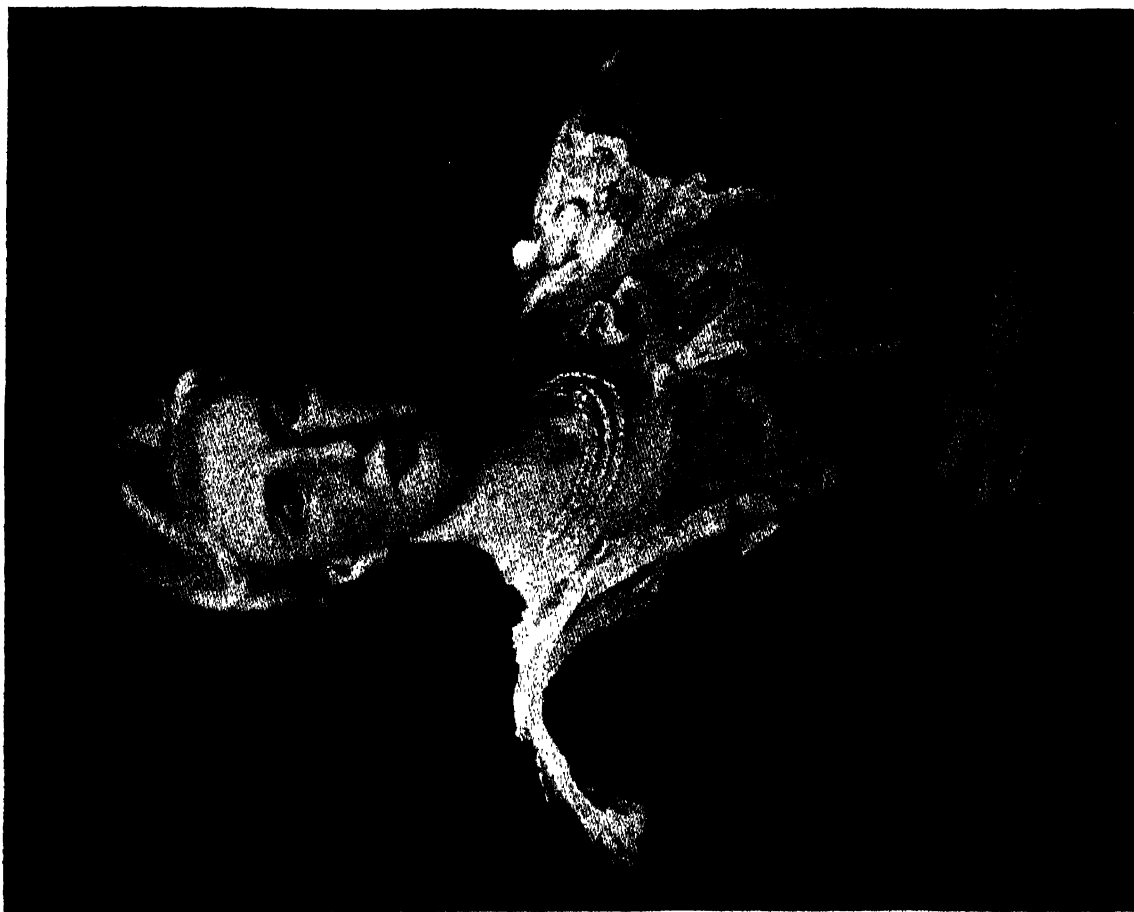
THE SHEPHERDESS (*Water-Colour*).

THE LATE T. HOPE McLAUGHLAN.



NIGHTFALL.

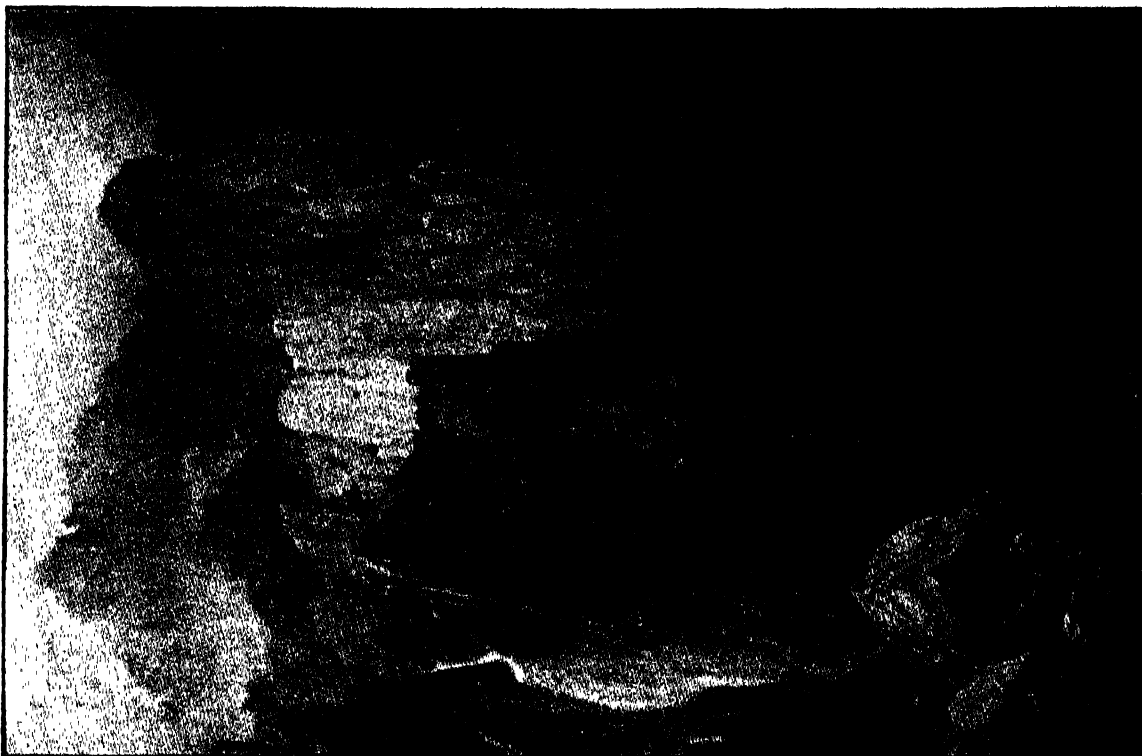
46 x 60



30 x 25

MRS. ERNEST CHAMBERS.

HENRY T. WELLS, R.A.



58 x 40

THE STRENGTH OF THE HILLS.

H. CLARENCE WHAITE.



THE WINDMILL.

YESEN KING, R. I.



57 x 84

TUCKING A SCHOOL OF PILCHARDS ON THE CORNISH COAST.

PERCY R. CRAFT.



45 x 35

OSWALD, SON OF ARCHIBALD E. SCOTT, ESQ.

W. R. SIMONDS.



30 x 21

PRAYING FOR ICELAND FISHERMAN (*Water-Colour*).

H. CAFFIERI, R.I.



48 x 72

A CORNER OF OLD ENGLAND.

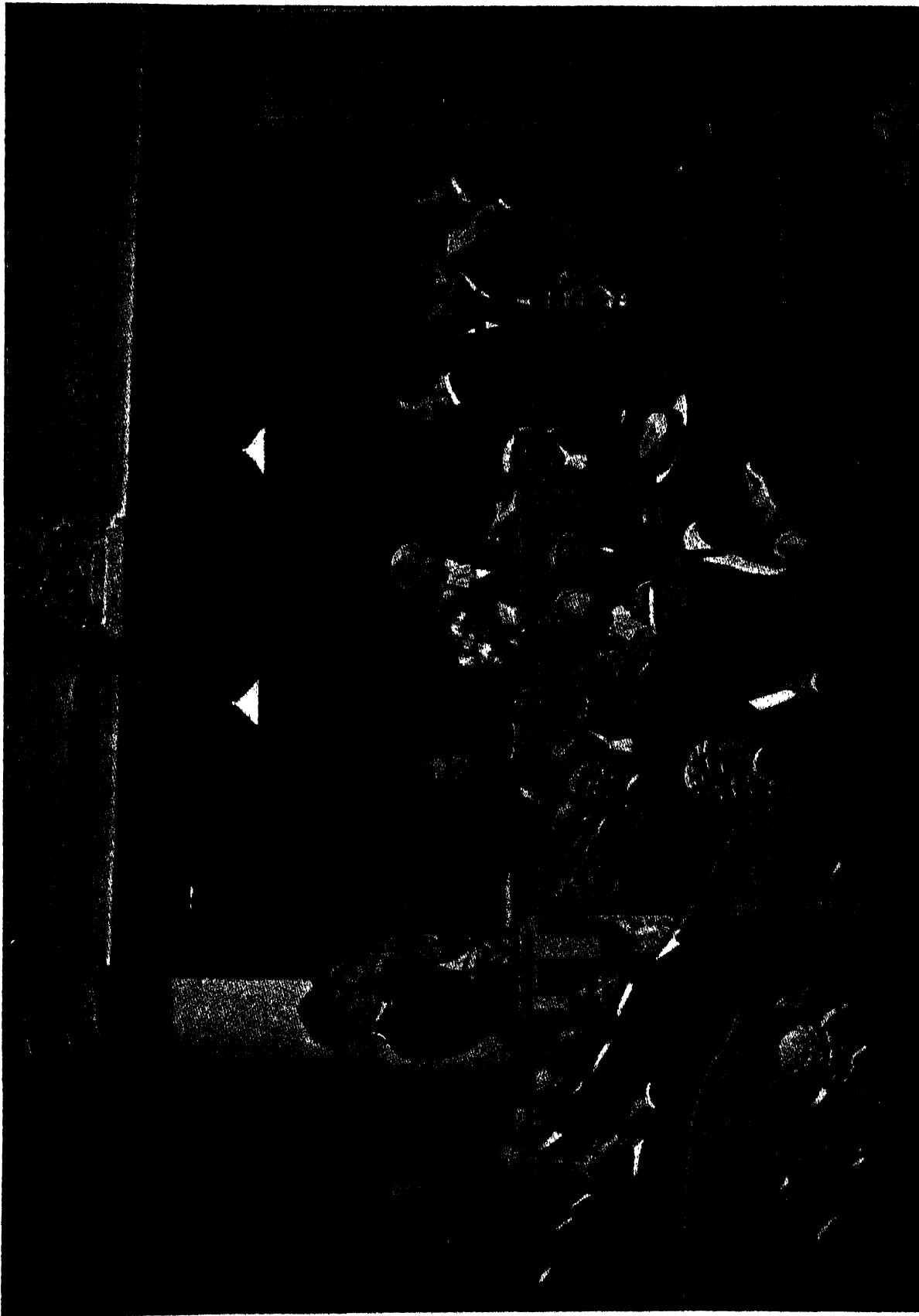
C. E. JOHNSON, R.I.

(Mr. Arthur Lucas, of New Bond Street, will publish an Engraving of important size of the Picture.)



AUTUMN FLOODS.

ERNEST A. WATERLOW, A.R.



TRIAL FOR BIGAM

— .
EYRE CROW A.R.A.

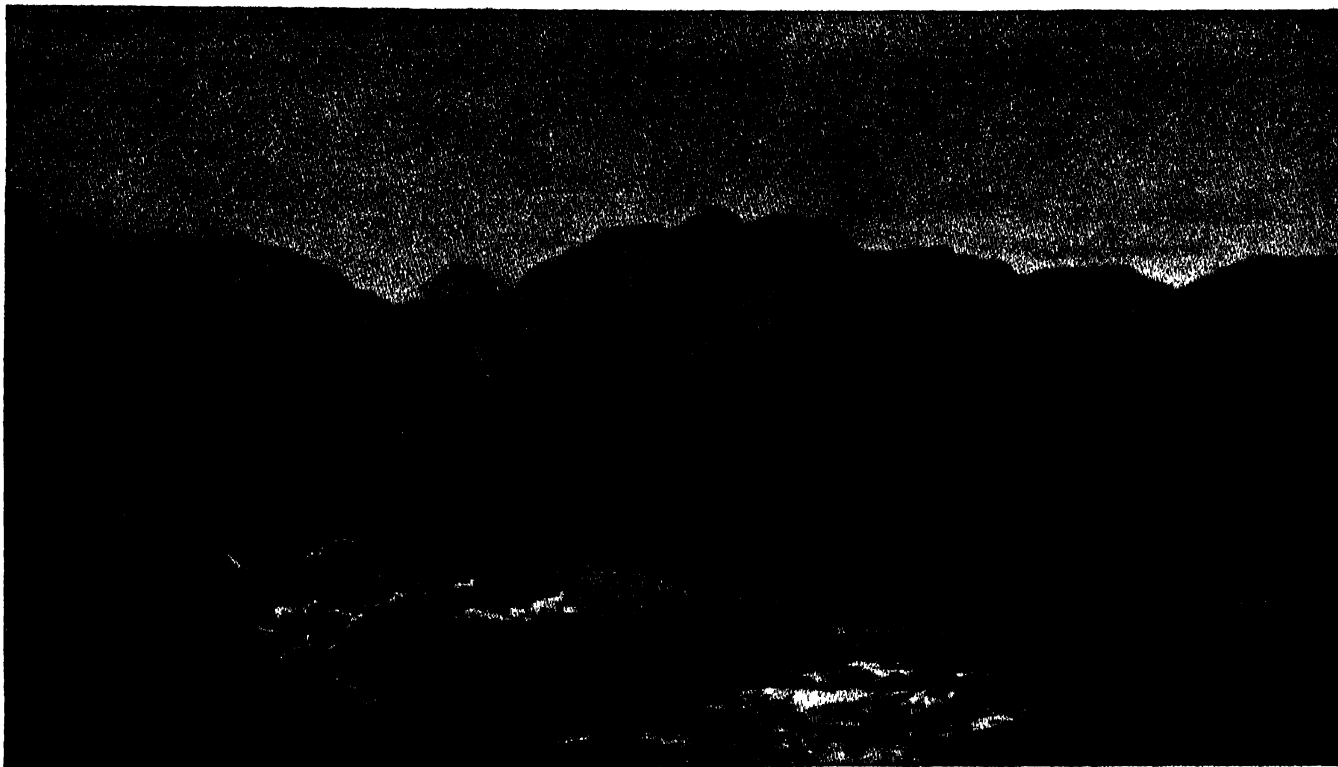
x 42



52 x 42

LILIAN, DAUGHTER OF W. H. DAWSON, ESQ.

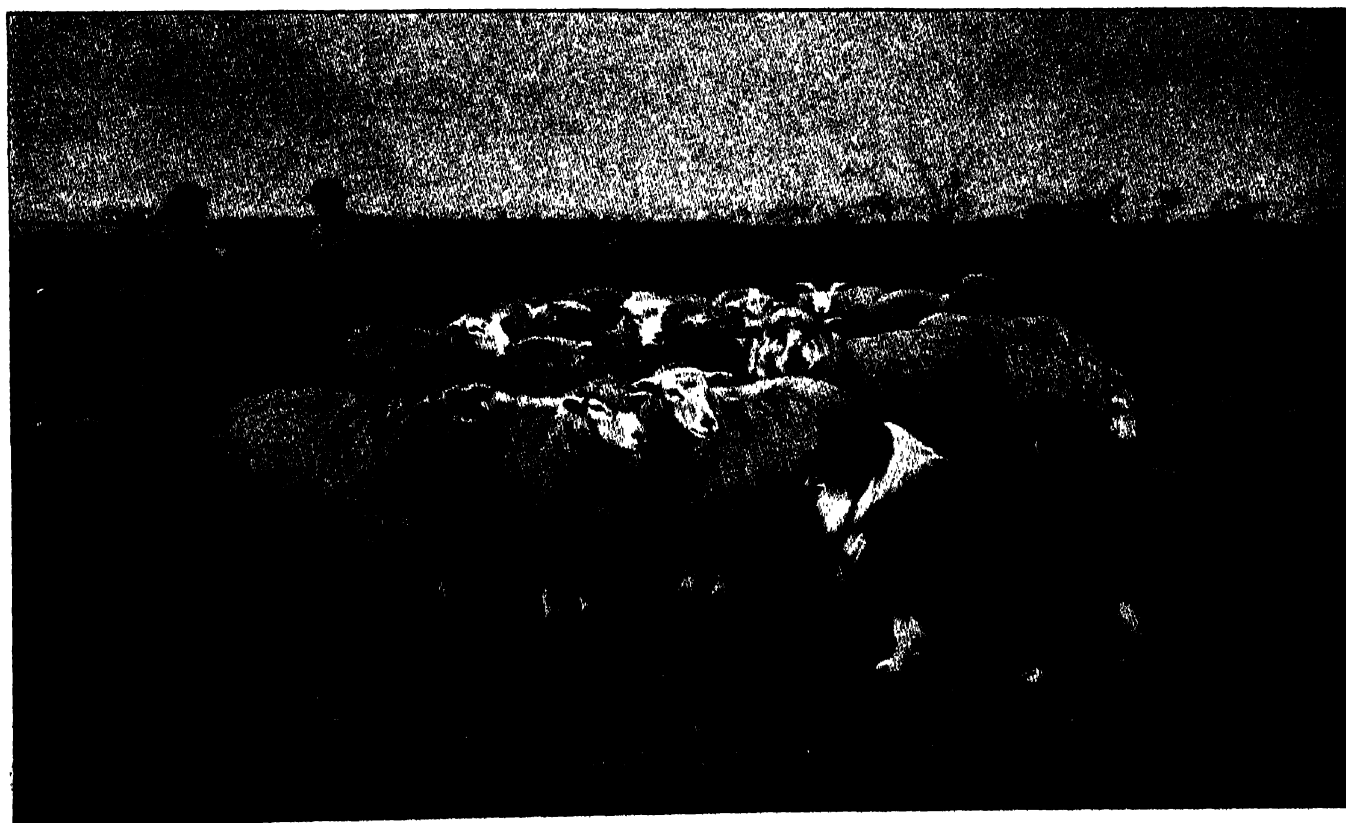
HERBERT J. DRAPER.



30 x 48

THE HEAD OF GLEN NEVIS.

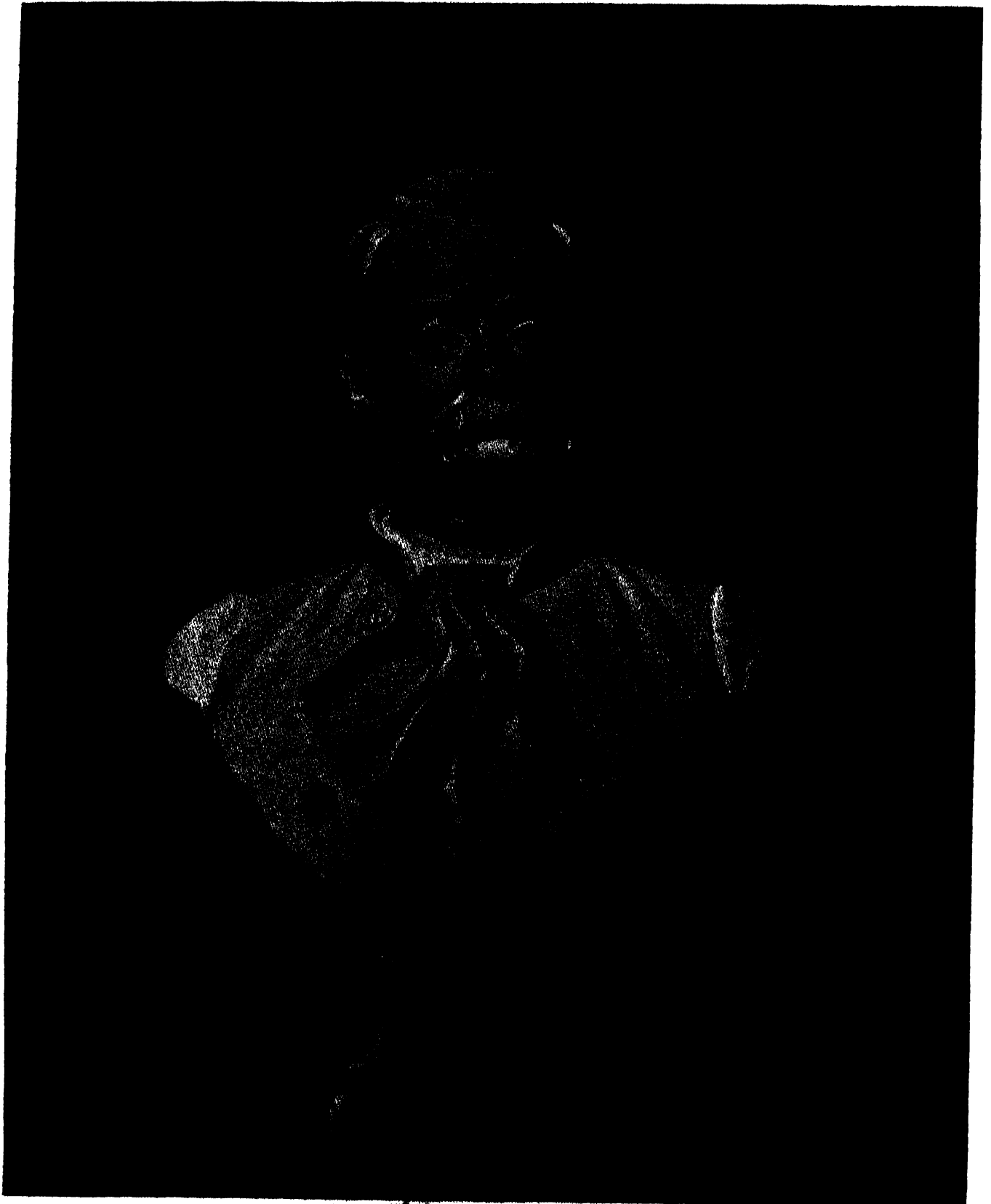
DOUGLAS ADAMS.



39 x 61

THE DAY BEFORE THE FAIR.

WRIGHT BARKER, R.B.A.



Life-size

HENRY C. STEPHENS, ESQ., M.P. (*Marble*).

H. H. ARMSTEAD, R.A.

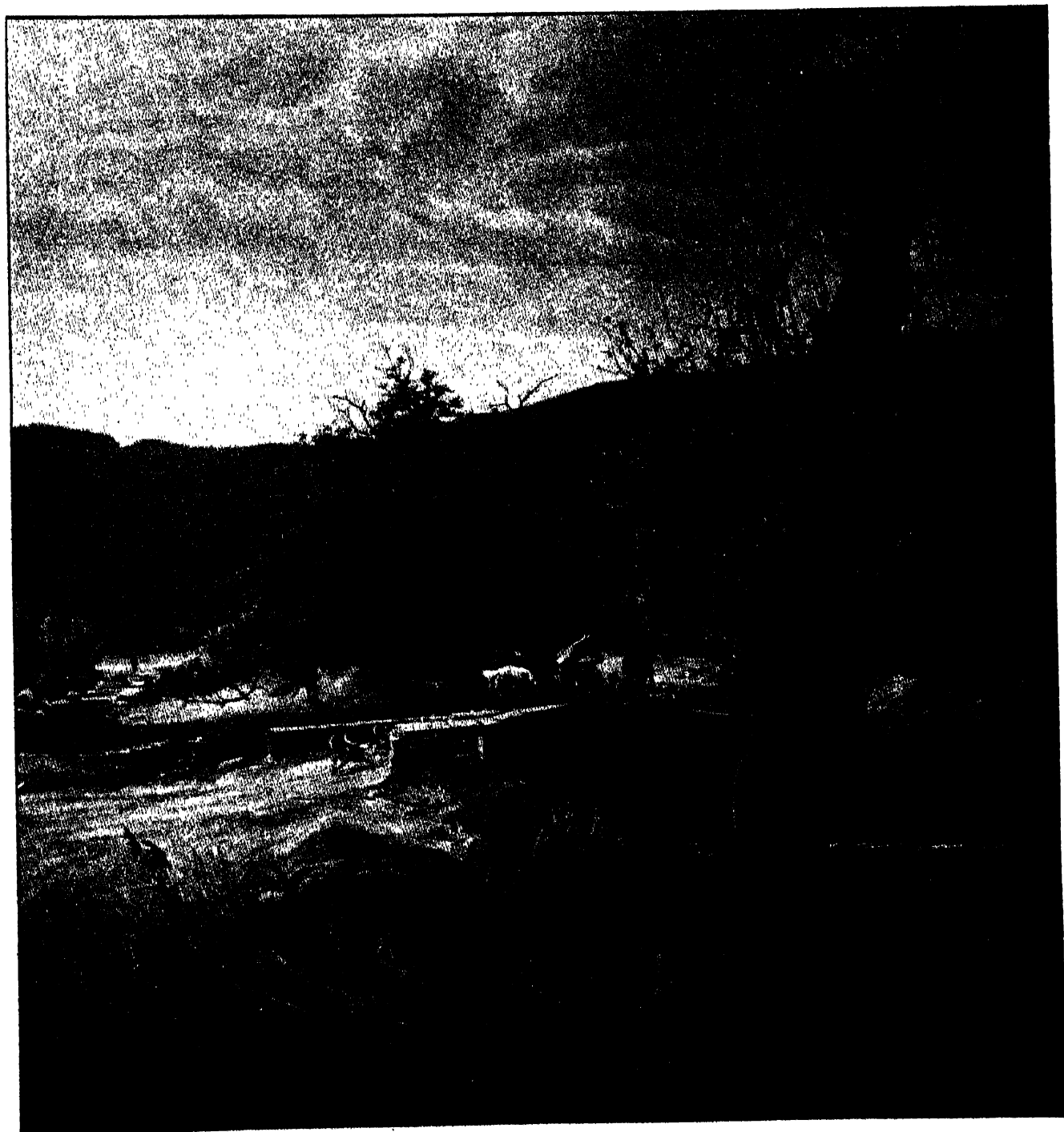


THE ATTACK ON THE GATEHOUSE OF THE CHÂTEAU OF HOUGOU MONT, WATERLOO.

ERNEST CROFTS, R.A.

ROYAL ACADEMY PICTURES, 1897.

PART IV.



48 x 42

THE RED BRIDGE.

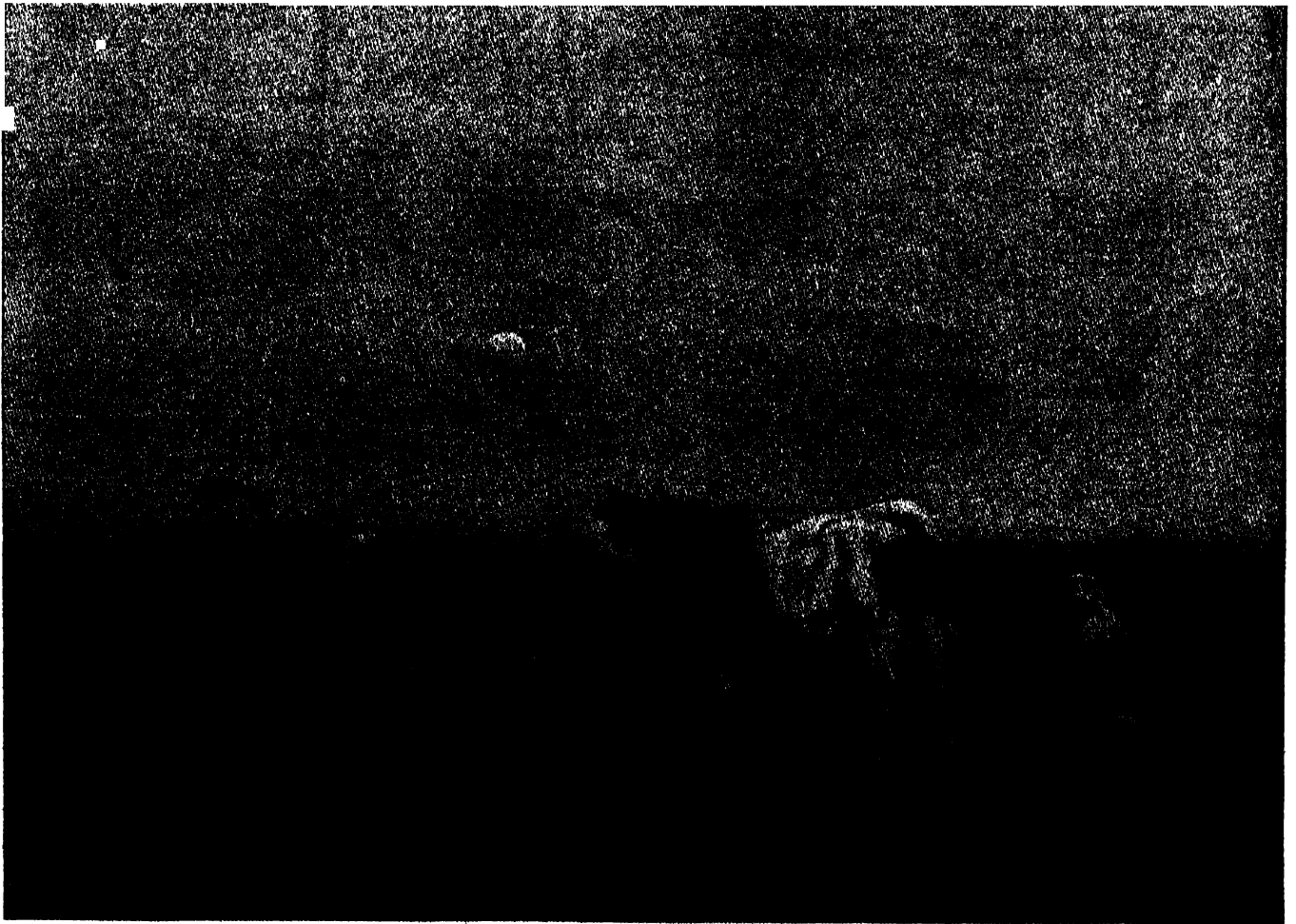
FRANK WALTON, R.I.



20 x 40

GOING TO WORK.

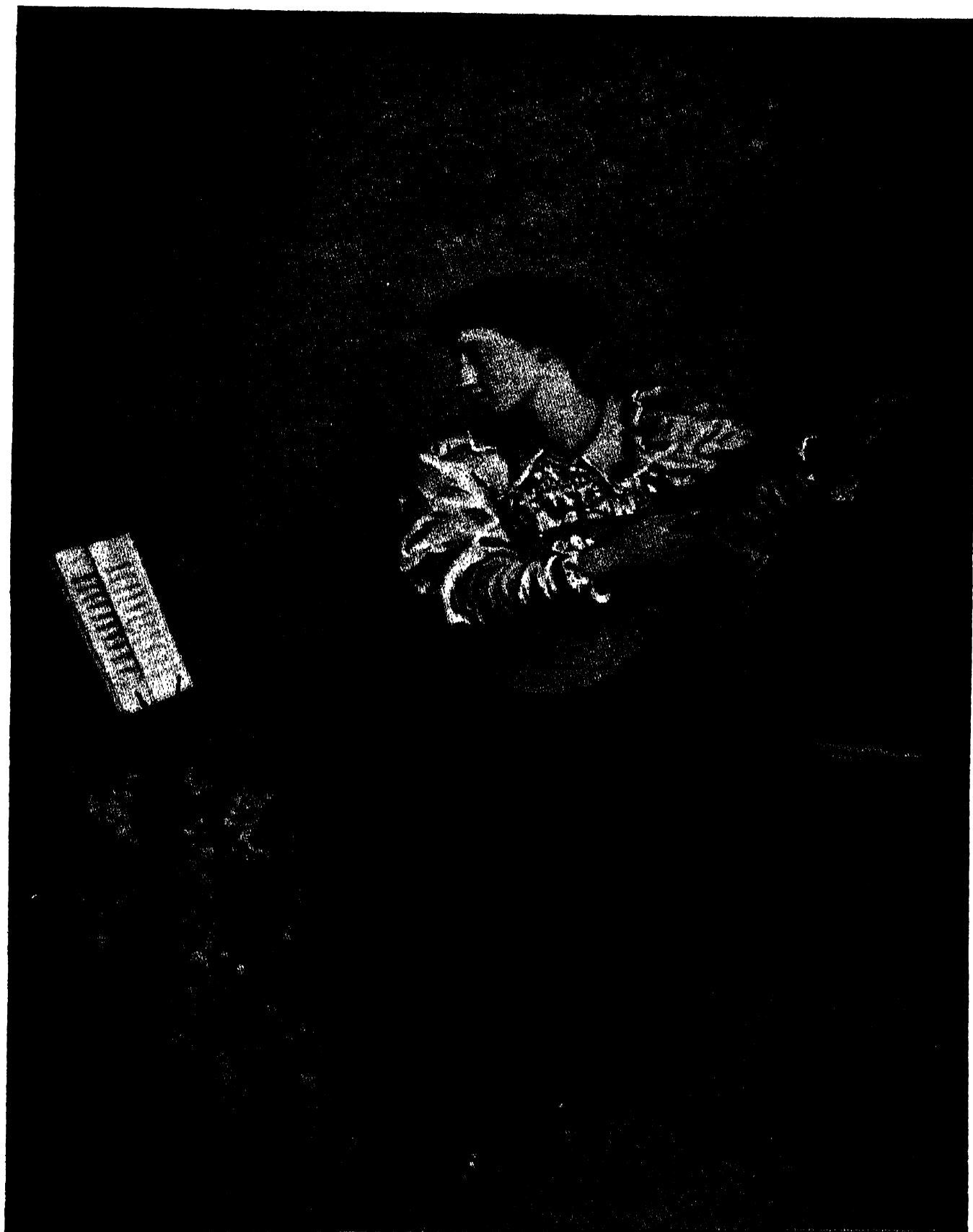
CLAUDE HAYES.



40 x 50

IN HOLLAND PASTURES.

CARLETON WOOTEN.



24 x 18

A FAIR MUSICIAN.

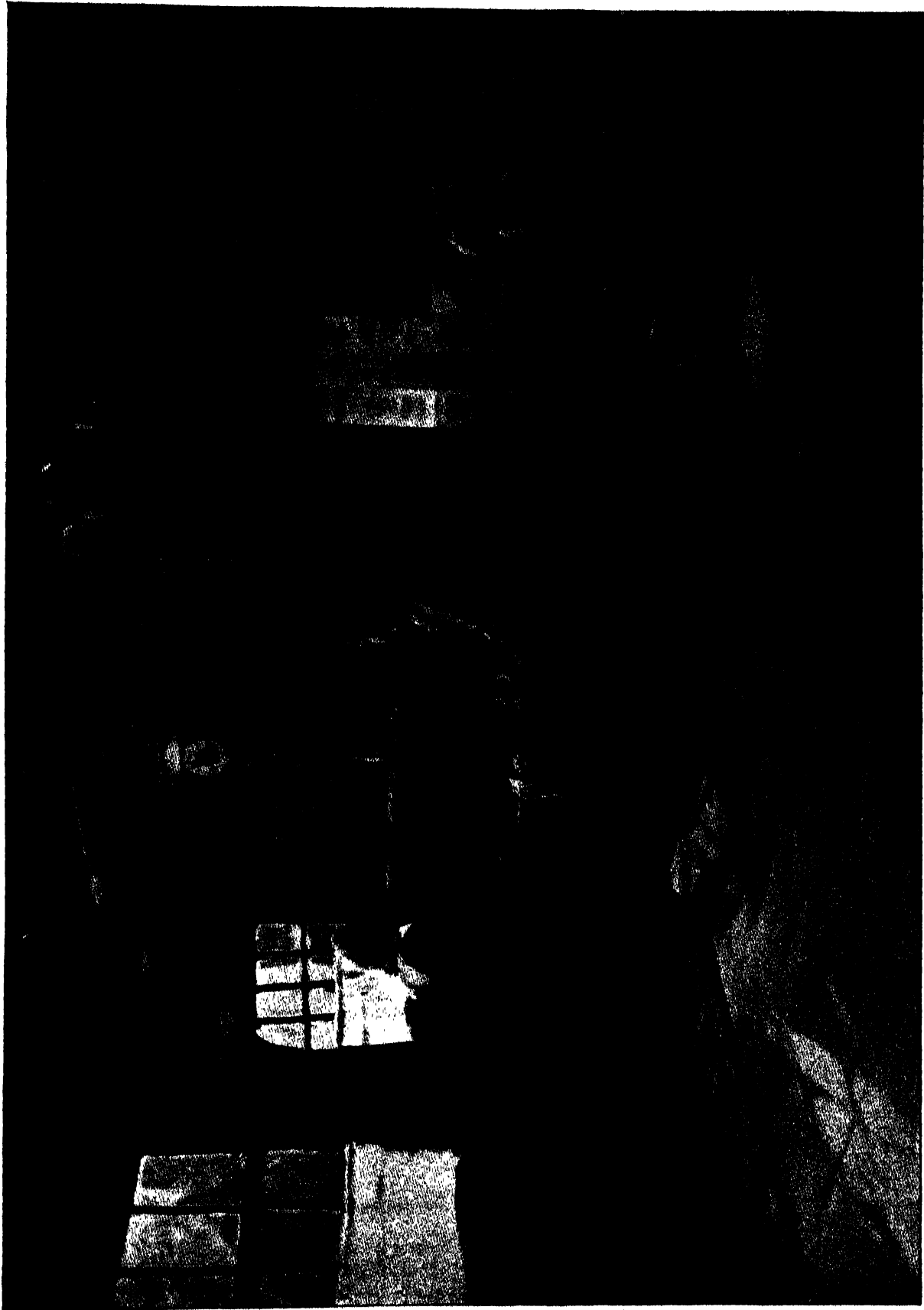
"Oh my love is like the melodie
That's sweetly played in tune."

G. A. STORRY, A.R.A.



48 x 72

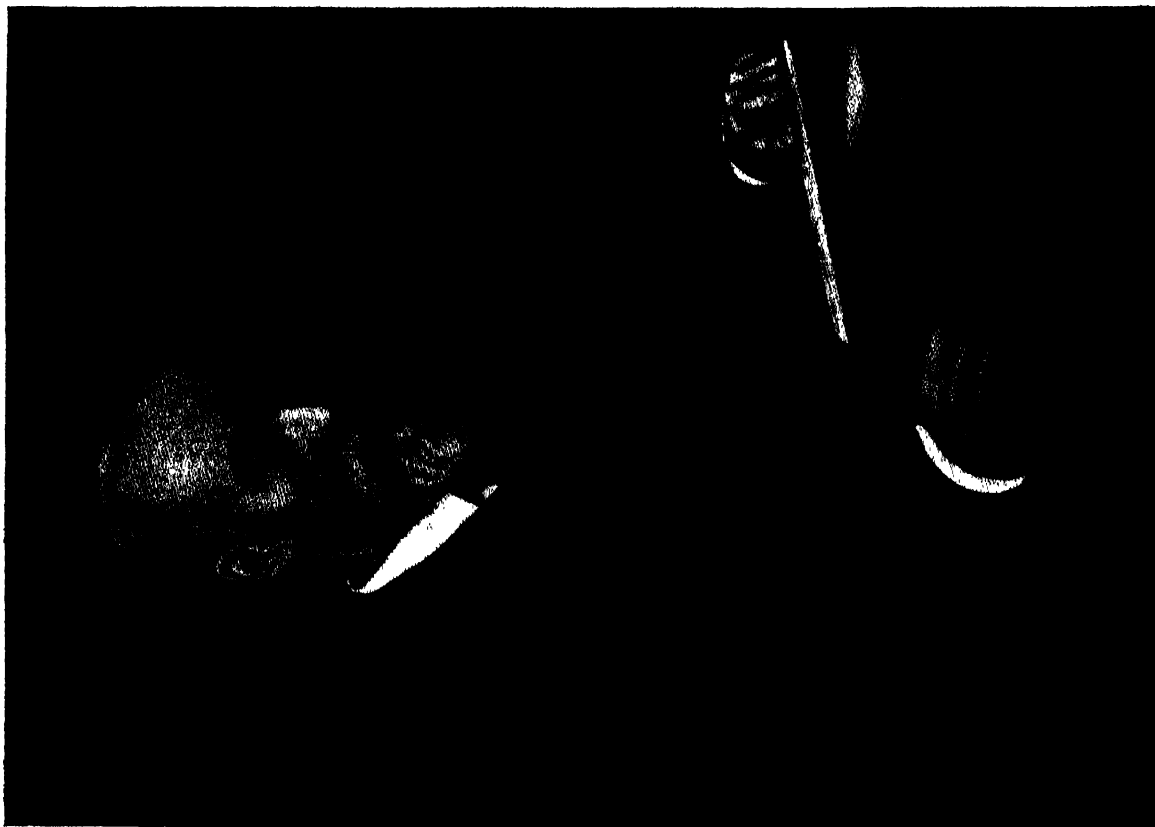
LOST.
C. NAPIER HENV.



x 36

RED ROOM IN HOLLAND

STANHOPE A. FORELS, A.R.A.



SIDNEY COLVIN, ESQ.
(Painted for the Society of Dilettanti.)
 SIR EDWARD J. POYNTER, P.R.A.



44 x 34
 "LET ZEPHYR ONLY BREATHE, AND WITH HER TRESSES PLAY."
 HUGH DE T. GLAZEBROOK



THE SILENCE O MORNING.

ALFRED EAST R.I.

50



20 x 24

AUTUMN MORNING : PLOUGHING.

GEORGE CLAUSEN, A.R.A.

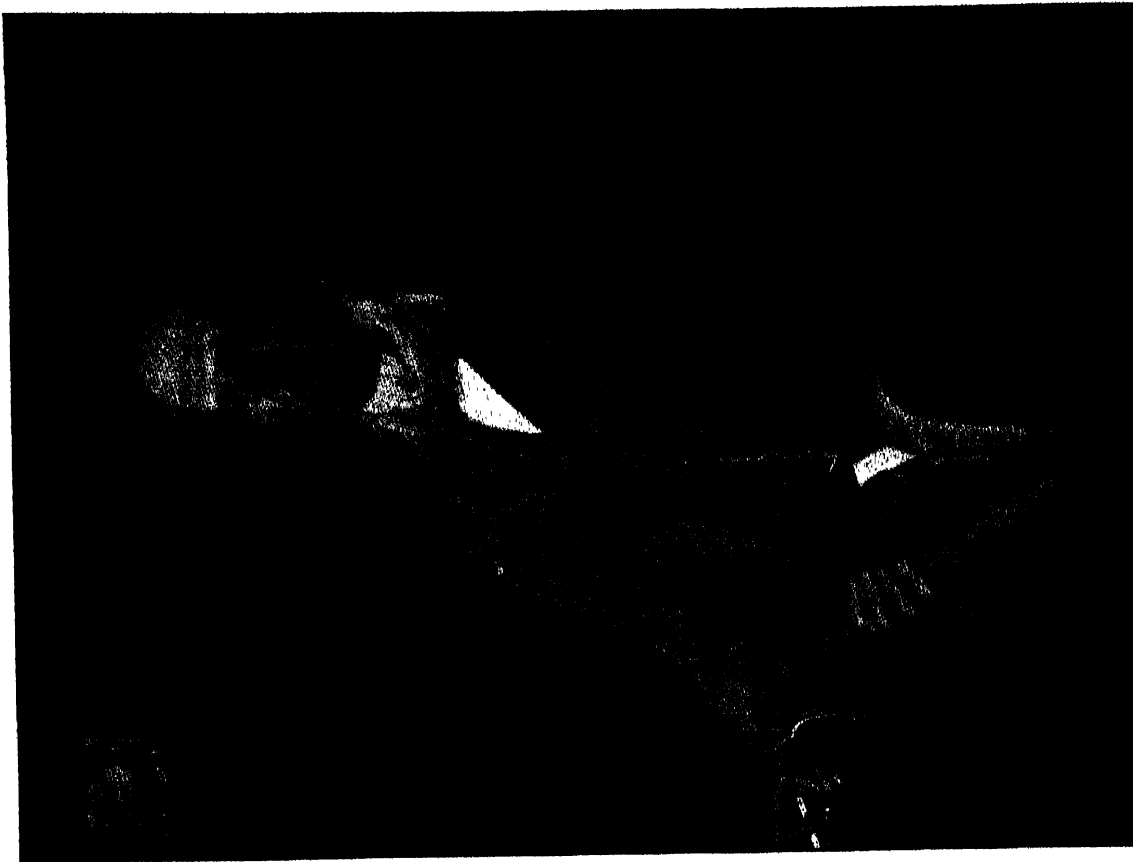
(By Permission of Messrs. Bouverie, Valadon and Co., the Owners of the Copyright.)



44 x 34

FRIENDLY CRITICS

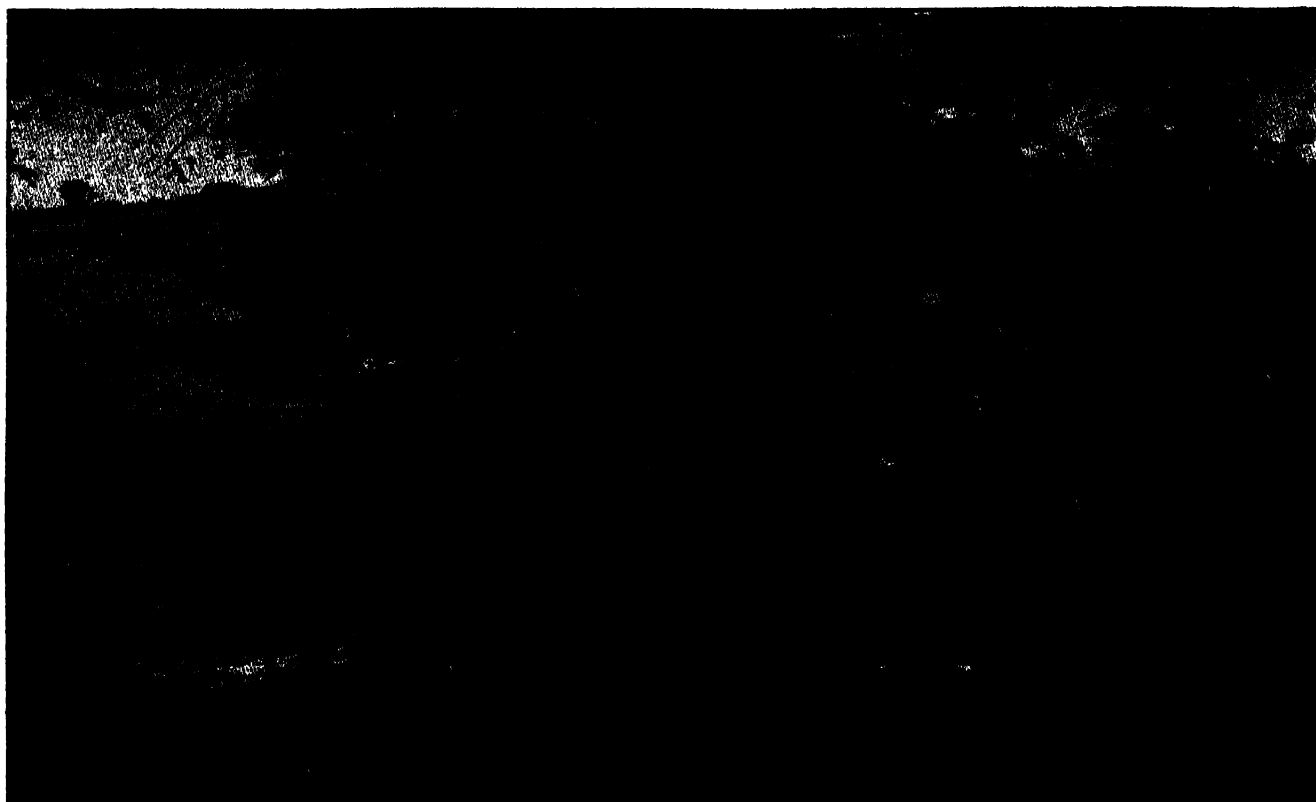
STUART G. DAVIS.



33 x 28

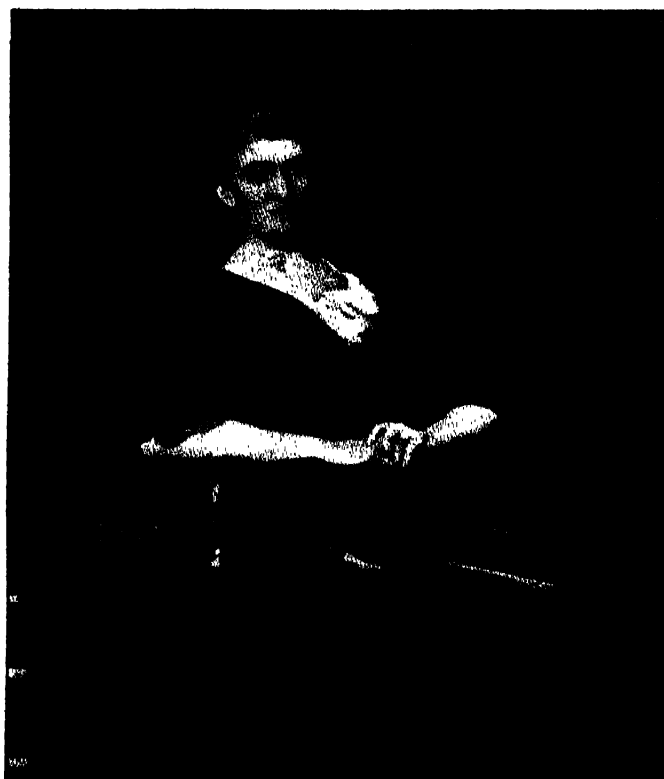
THE RT. HON. LORD MONK-BRETTON. (First Chairman of East Sussex County Council.)

F. W. W. TERMAX. R.I.
(A replica is to be placed in the County Hall, Lewes, by subscription.)



ILAM, NEAR DOVEDALE : STUDY.

JAMES SANT, R.A.



50 x 40

MRS. WALTER ARMSTRONG.

132

WALTER OSBORNE.



2 feet high

FIGURE FOR BASE OF CANDELABRUM.

HENRY A. PERHAM.



56 x 44

THE LATE COLONEL SIR H. ST. JOHN HALFORD, BART., C.B.

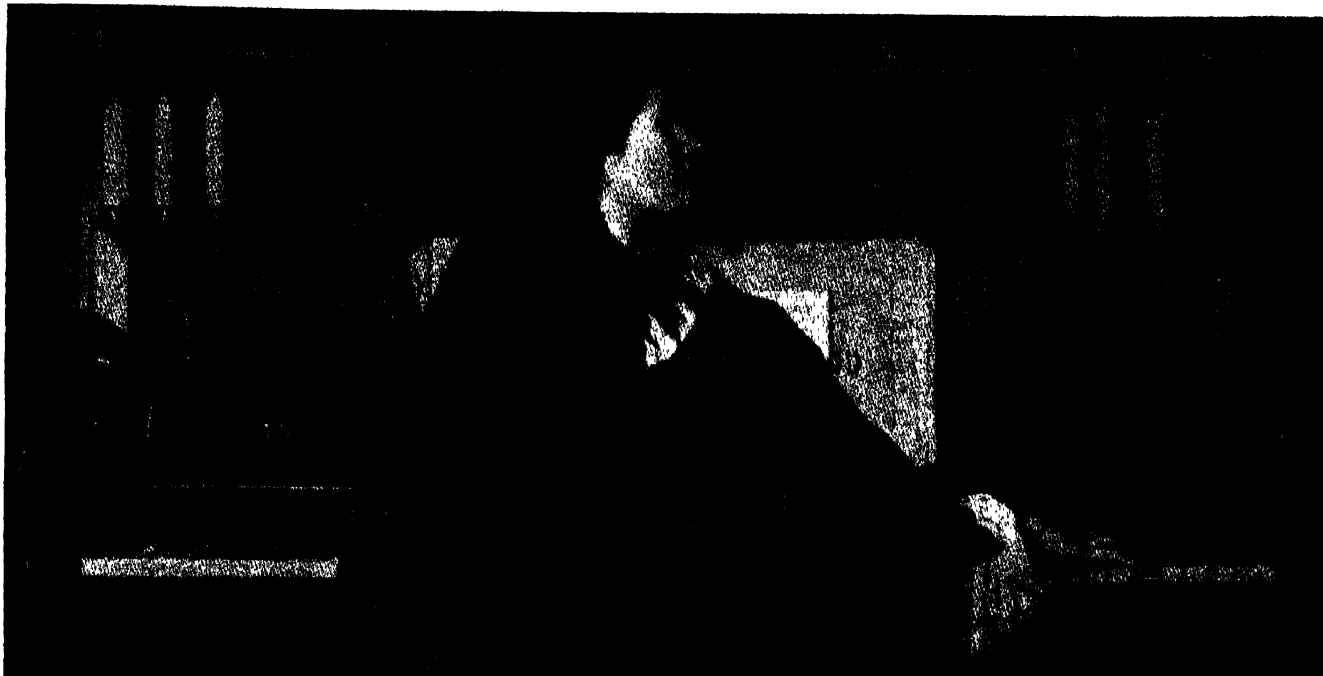
HON JOHN COLLIER.



25 x 30

DOROTHY ELEANOR, DAUGHTER OF JAMES D. K. MACCALLUM, ESQ.

G. F. WATTS, R.A.



30 x 50

A REVERIE.

EDWARD S. HARPER.



50 x 61

PASSING THE DOCTOR.

RALPH HEDLEY.

(The Picture and Copyright are the Property of Messrs. Forman and Sons, Nottingham.)



42 x 72

THE POOL IN THE WOOD, HELMSDALE.

COLIN HUNTER, A.R.A.

CH DHOOD



44 x 23

ALEC FORBES.

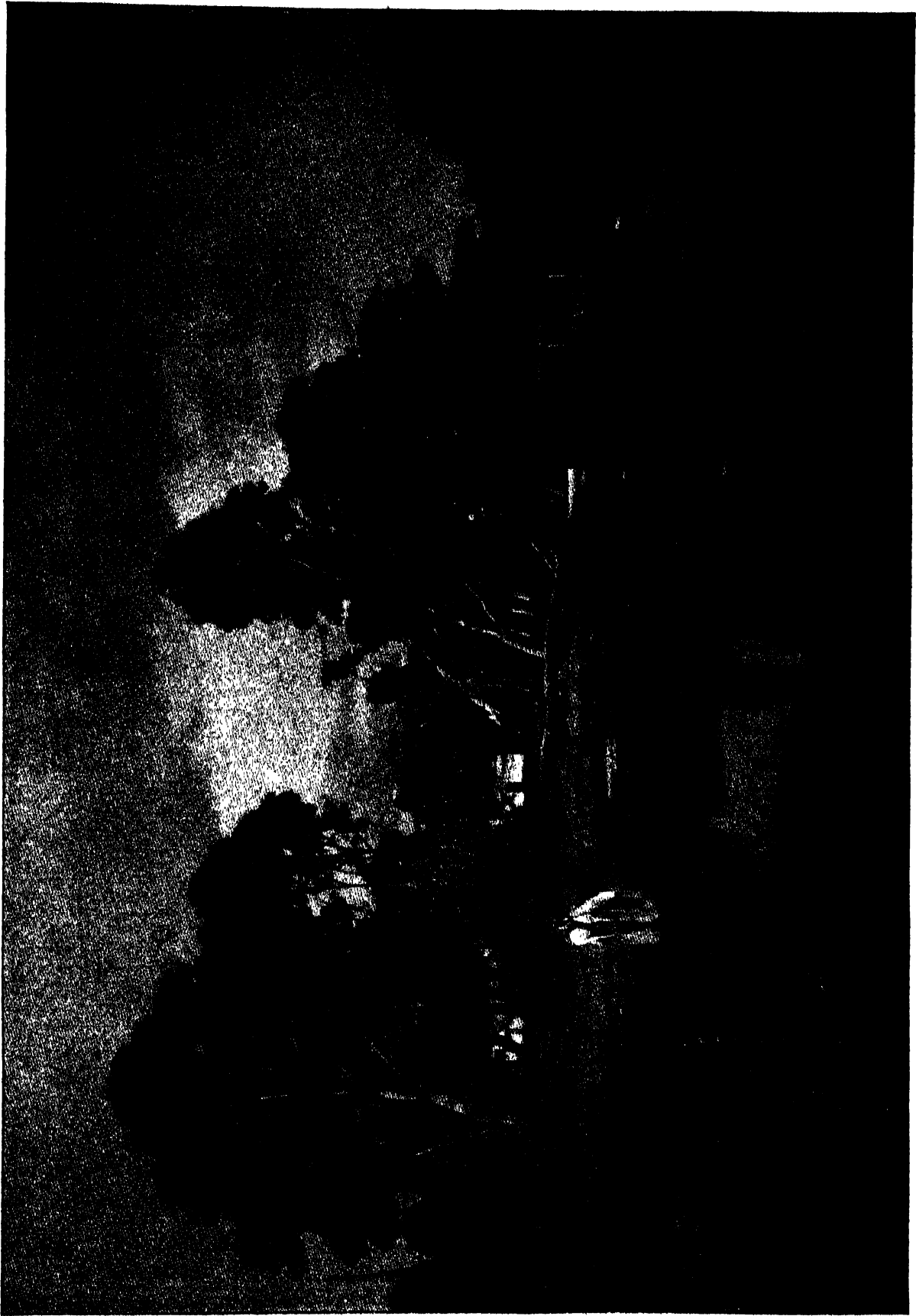
 ELIZABETH STANHOPE FORBES.



36 x 28

MISCHIEF : A PORTRAIT.

 G. A. STOREY, A.R.A.



50 x

HOUGHTON MILL, ON THE OUSE.

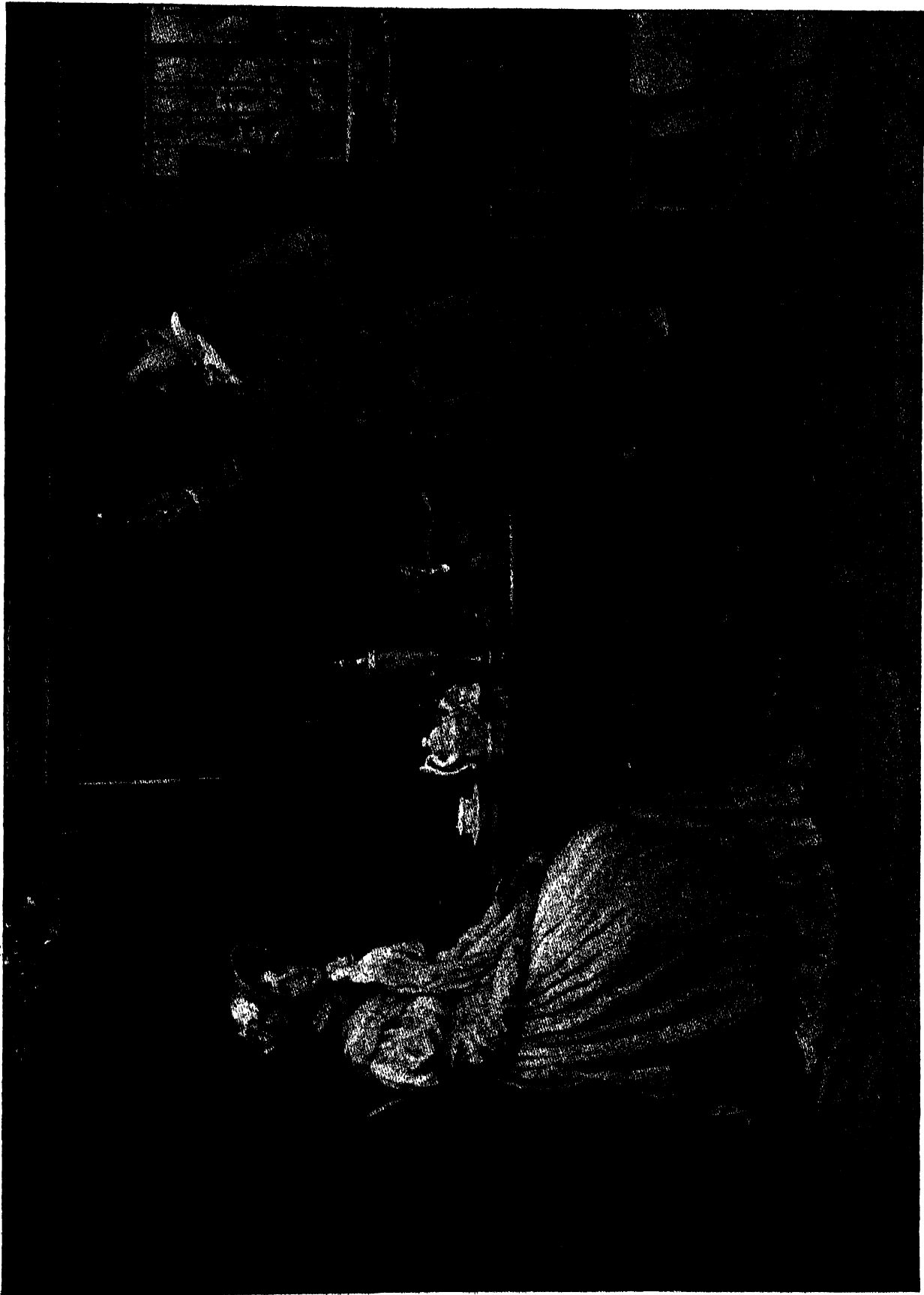
ERNEST PALTON.



31 x 52

BARRY DOCKS.

W. L. WYLLIE, A.R.A.



ELOPED.

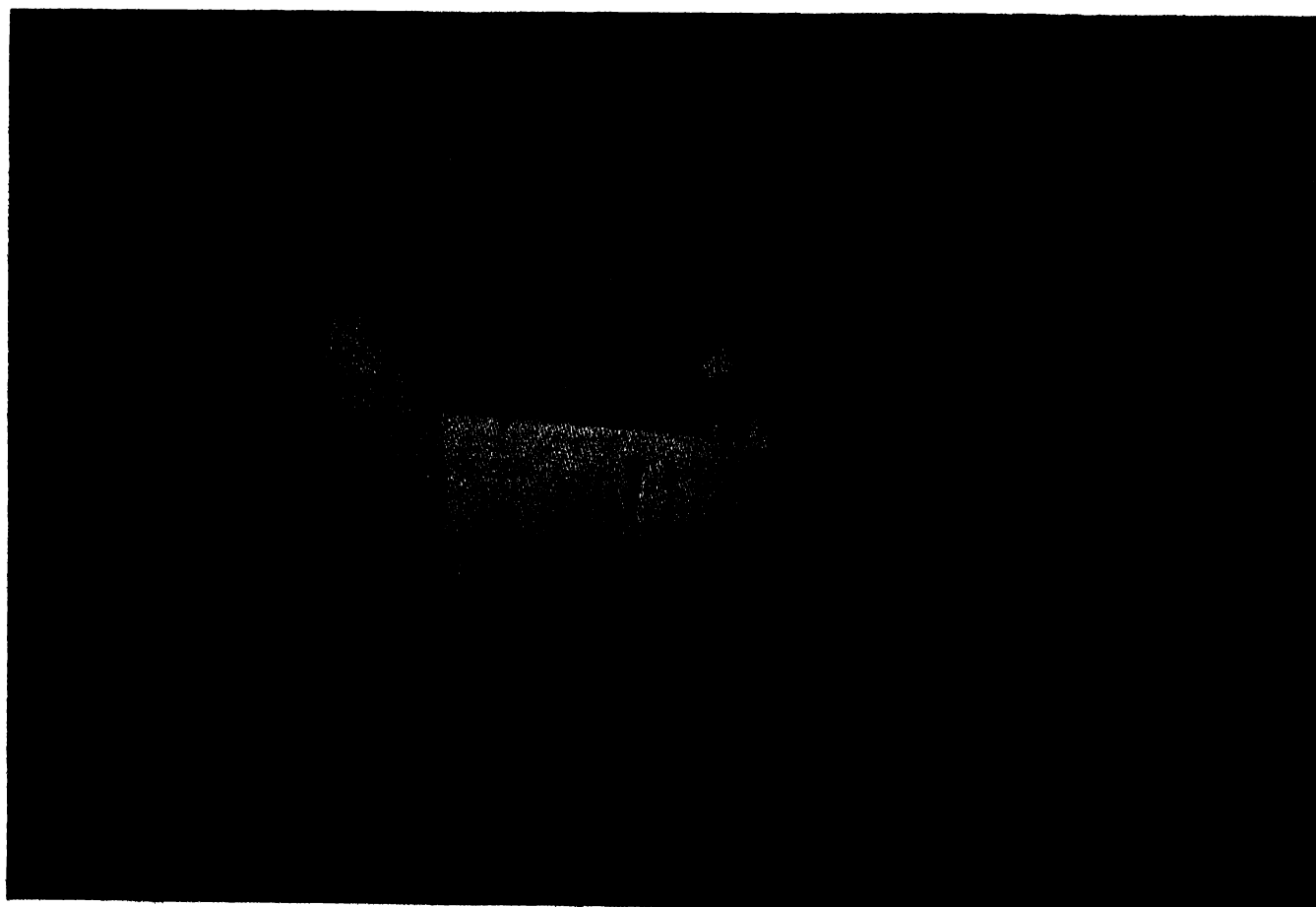
—
HUR. C. COWLE



50 x 30

EVENING (Water-Colour).

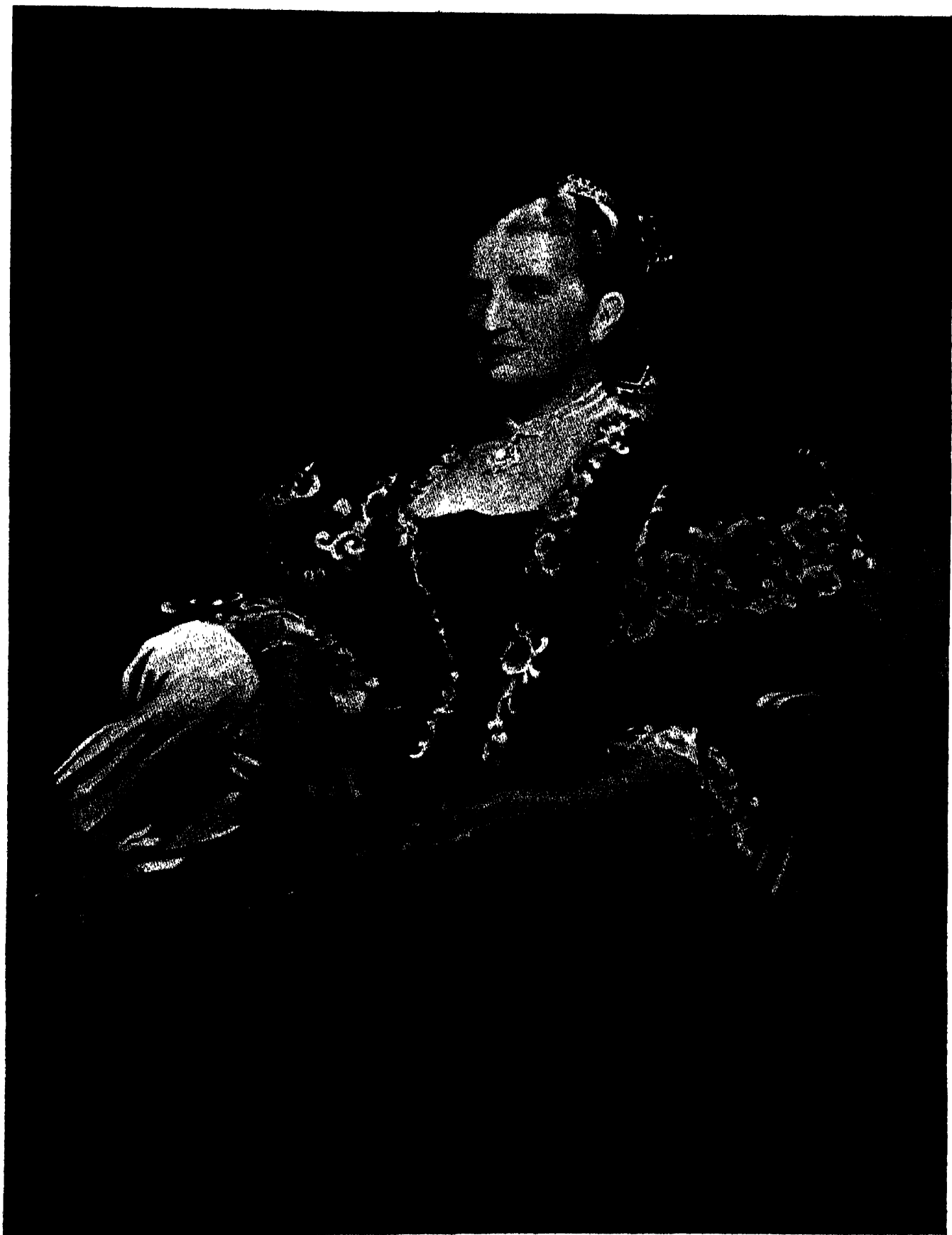
GEORGE COCKRAM.



45 x 17

THE MILL: MOONLIGHT

J. NOBLE BARLOW.



55 x 39

MRS. DONALDSON.

LUKE FILDES, R.A.



34 x 52

TENDING TURKEYS: A FARM IN DORSET.

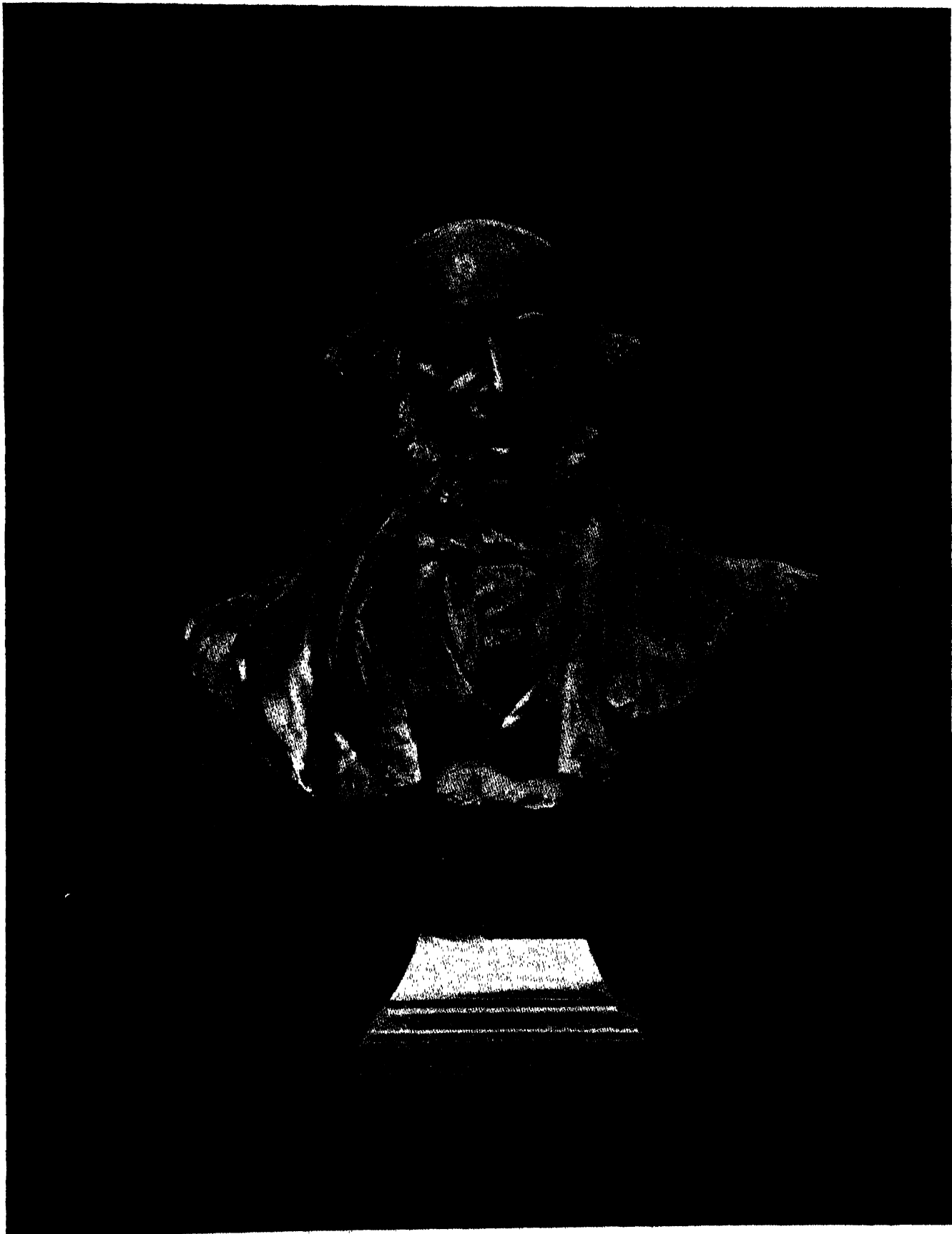
ARTHUR MEADE.



30 x 54

THE CROFTER'S HOME.

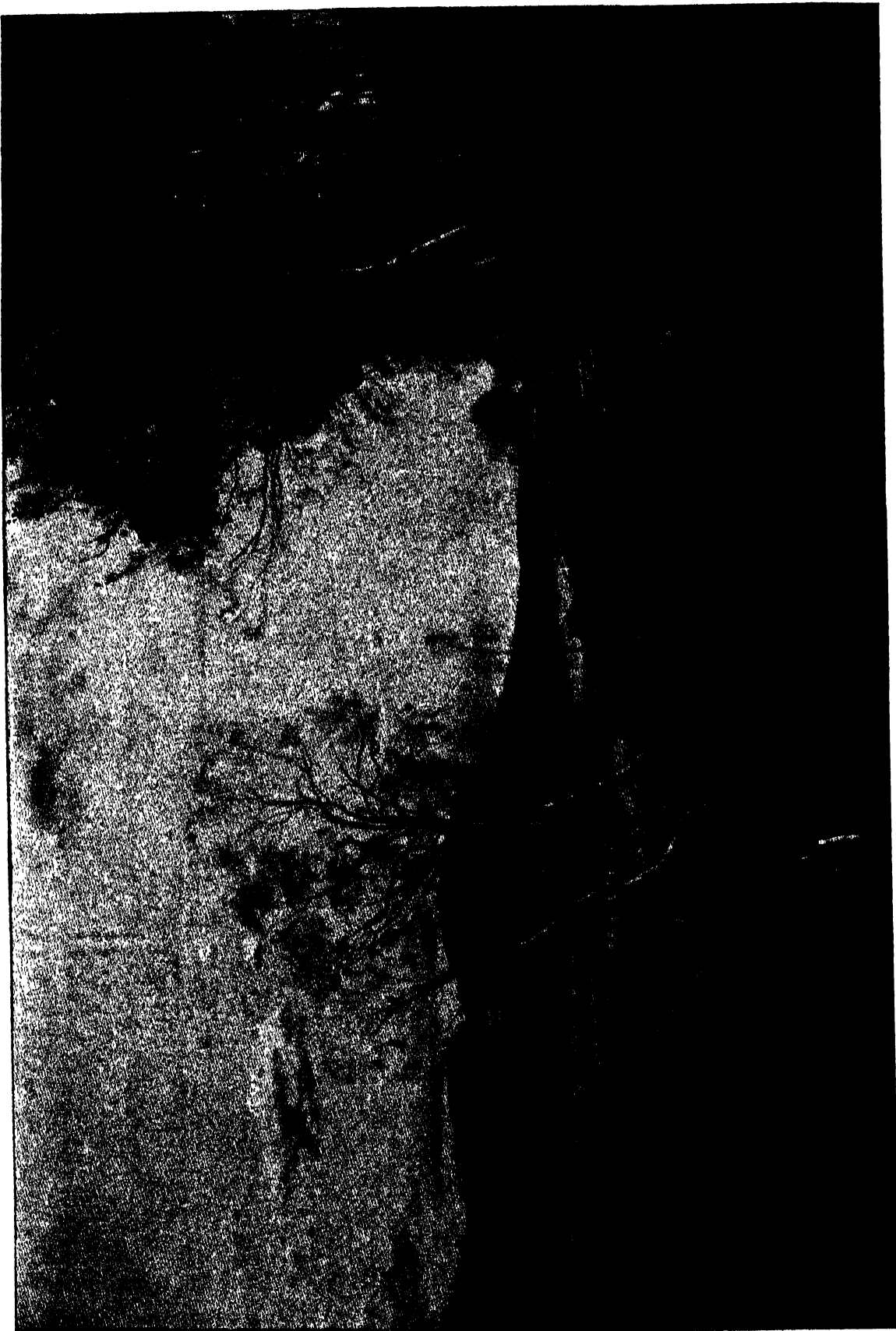
J. YOUNG HUNTRE.



Life-size

HERBERT SPENCER, ESQ. (Bronze).

E. ONSLOW FORD, R.A.



DEESIDE.

DAVID MURRAY, A.R.A.

48 x 72



MOTHERS EETIN' N THE COUNTRY.

B. B. R.A.

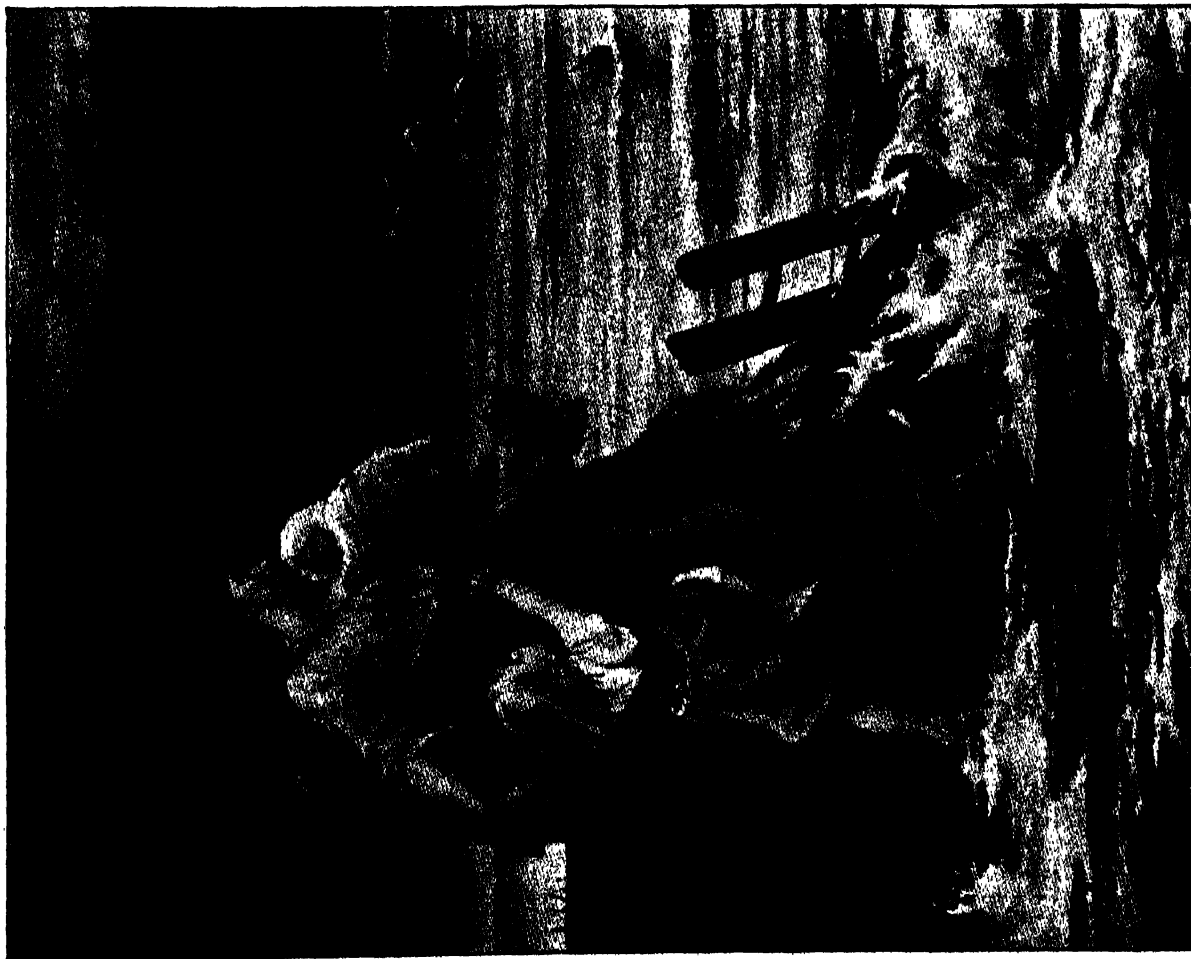
37 x 54



FLOWRY MAY.

"Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing."

—
H. W. B. DAVIS, R.A.



x 46

FLOOD.
—
J. MORGAN



48 x 40

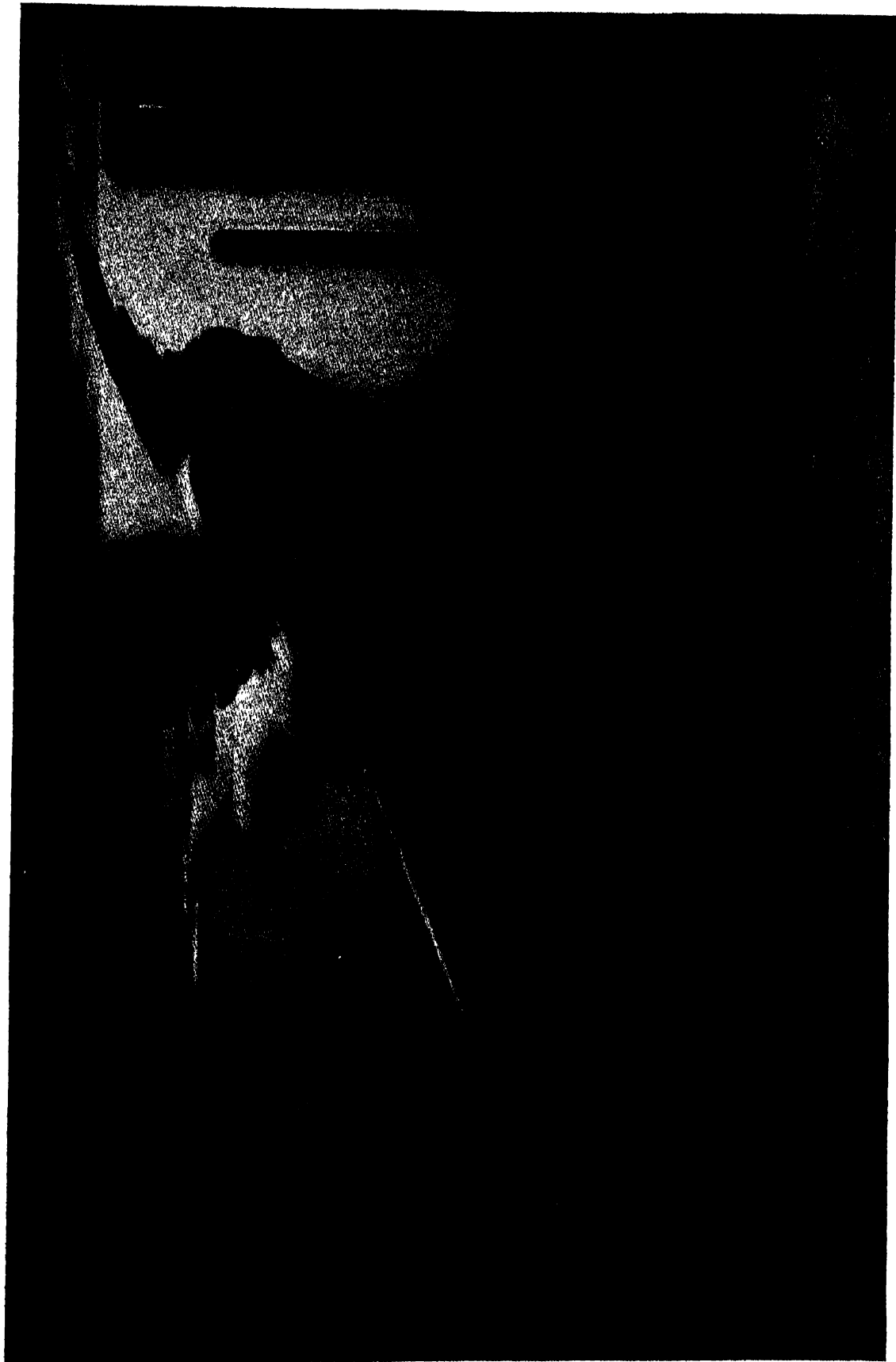
MRS. CHARLES R. WHITY.
—
JAMES SANT. R.A.



24x49

TEL MOEL, ISLE OF SK

JOHN BERRY A R A



36 x 60

“AND THERE WAS A GREAT CRY IN EGYPT” (Exodus xii. 30).

ARTHUR HACKER, A.R.A.



21 x 33

A SUMMER AFTERNOON.
"The fragrant hay so sweetly scents the breeze."

T. SIMPLY COOPER. R. A.



MATERNITY.

—
T. B. KENNINGTON.

54 x 72



THE ANSWER
—
BY H. CAILERON

18 X



36 x 28

MASTER ALEC BOND.

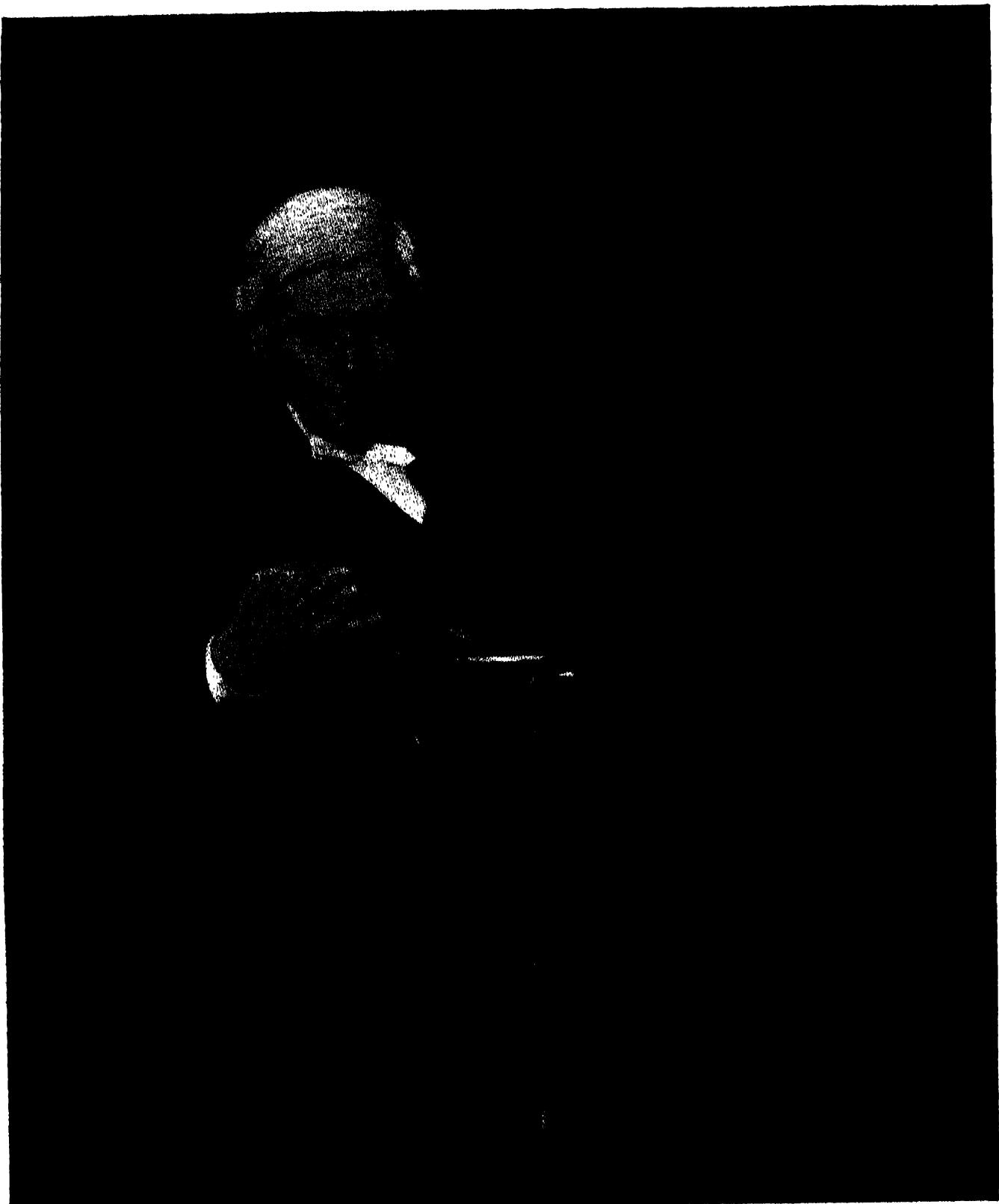
W. HEWELYN.



Life-size

THE AGE OF INNOCENCE (B-0122).

ALFRED TERRY.



50 x 40

REV. CANON AINGER, MASTER OF THE TEMPLE.

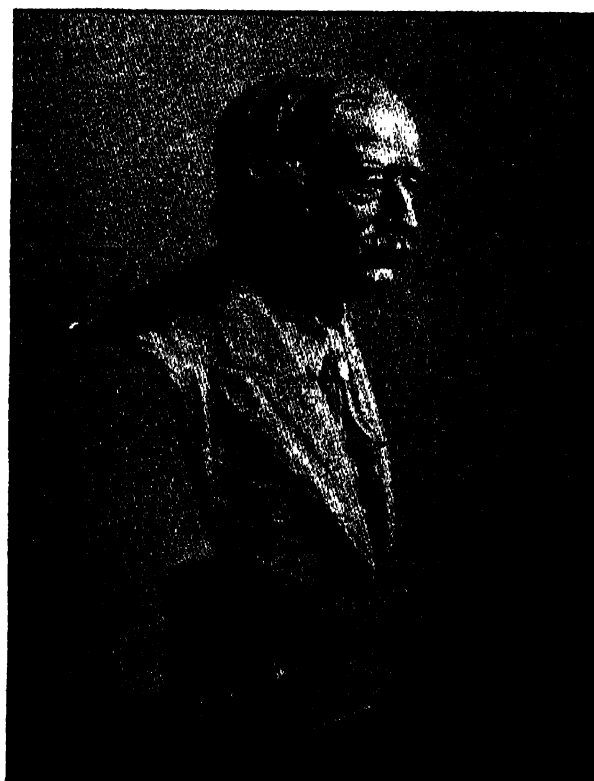
—
HUGH G. RIVIERE.



48 x 72

FROM SEA-SHORE TO MOUNTAIN PEAK, MORECAMBE BAY.

J. BUXTON KNIGHT.



2 ft. 6 in. high
THE LATE PHILIP H. RATHBONE, ESQ. (*Bronze*).

CHARLES J. ALLEN.



INDUSTRY.

(*For the Town Hall, Oxford.*)

F. K. B. SCHENCK.



Life-size

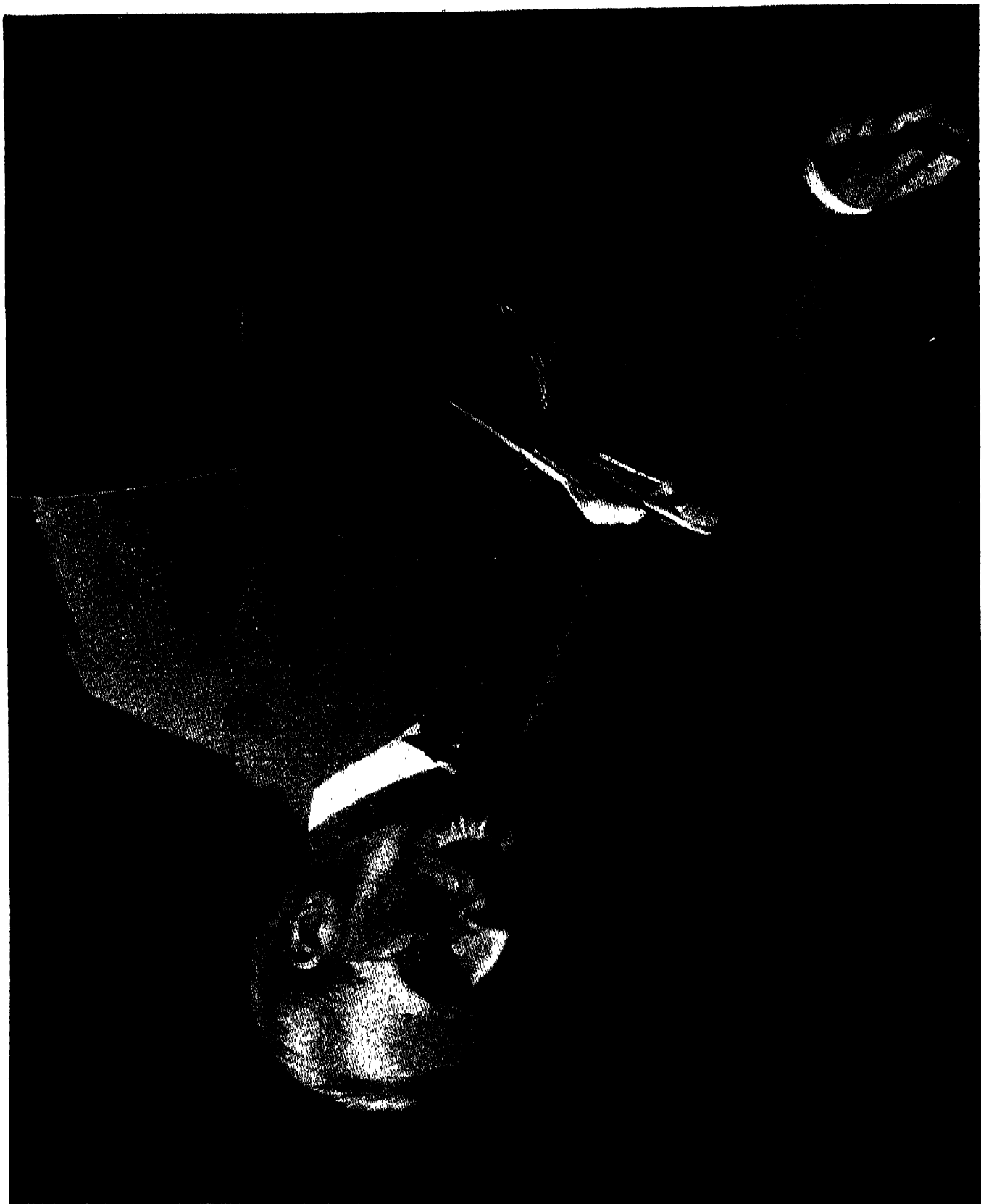
A PORTRAIT BUST.

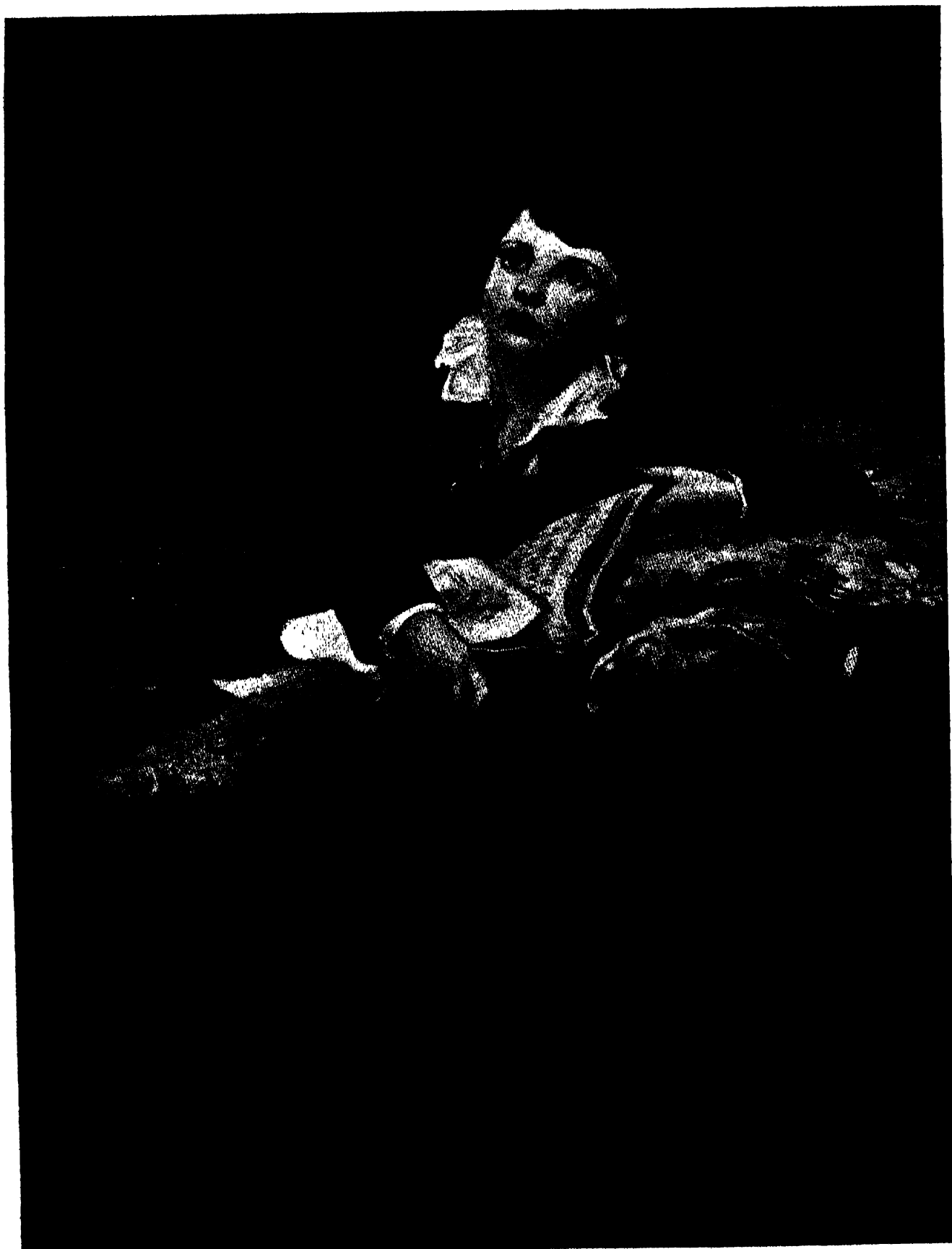
F. OSSLOW FORD, R.A.

HENRY J. WELLS, H.A.

H. J. W.

36 x 28

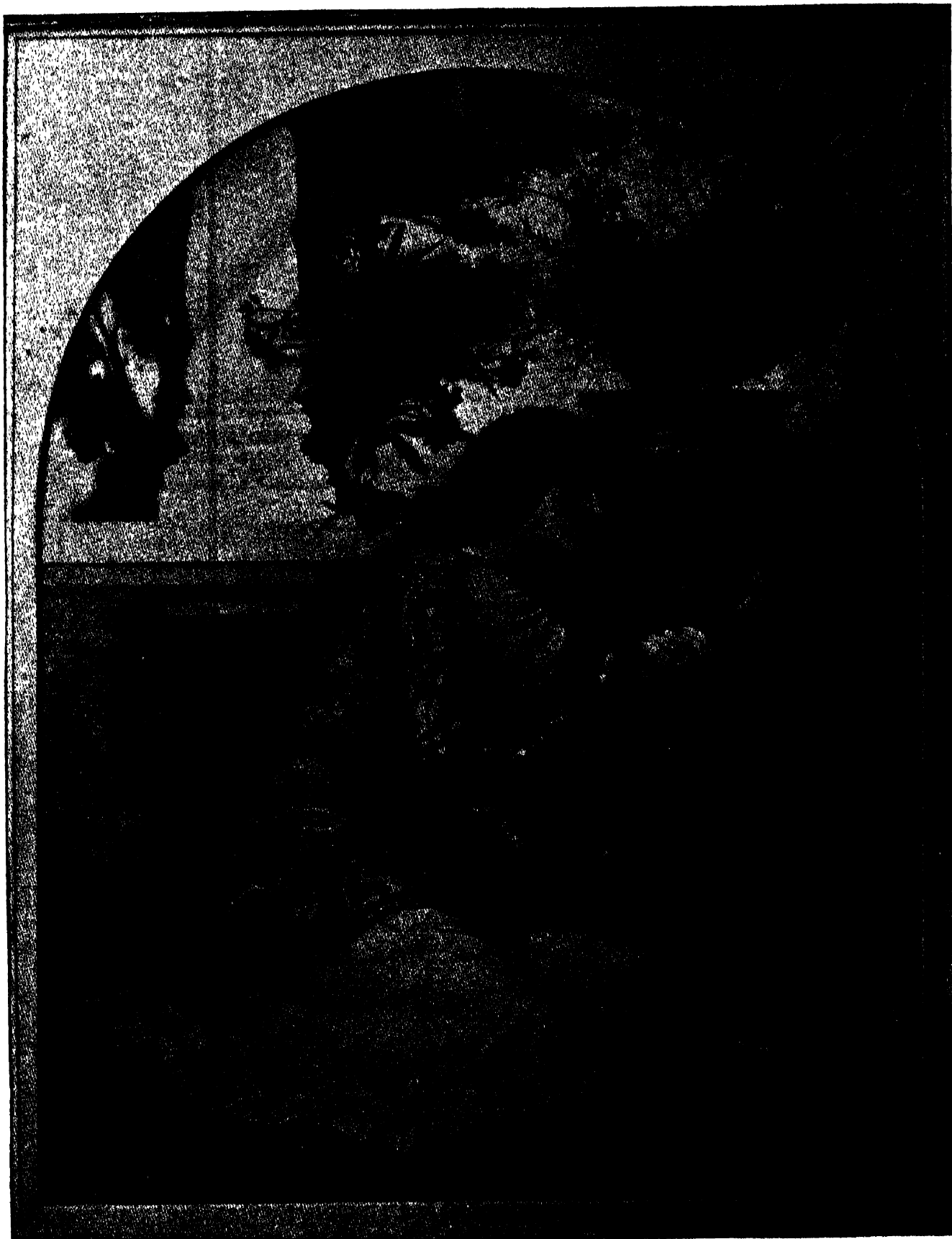




48 x 36

JERVOISE, SON OF ARCHIBALD E. SCOTT, ESQ.

JAMES SANT, R.A.



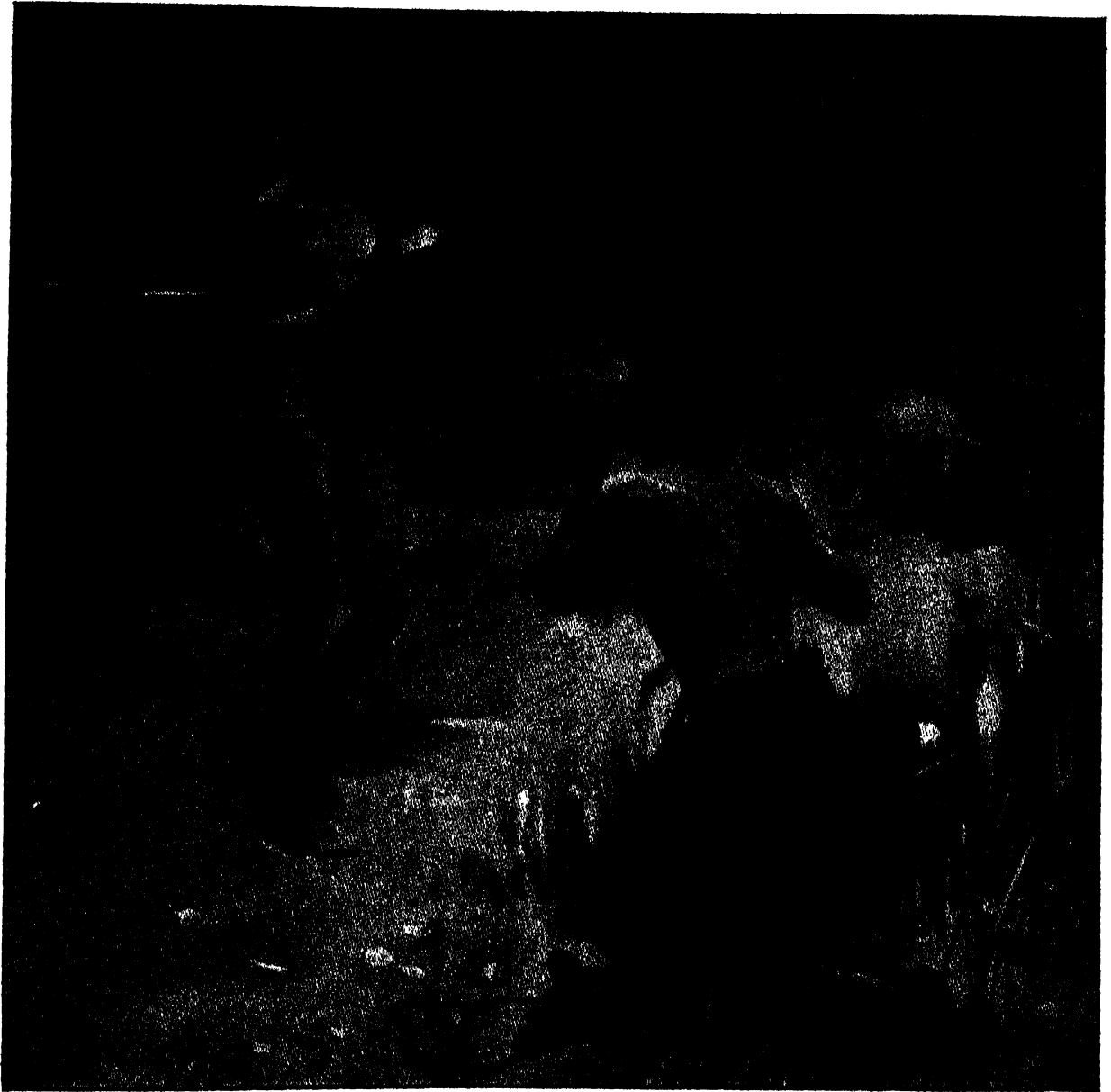
50 x 40

ISABELLA.

HENRIETTA RAE (MRS. ERNEST NORMAND).

ROYAL ACADEMY PICTURES, 1897.

PART V.

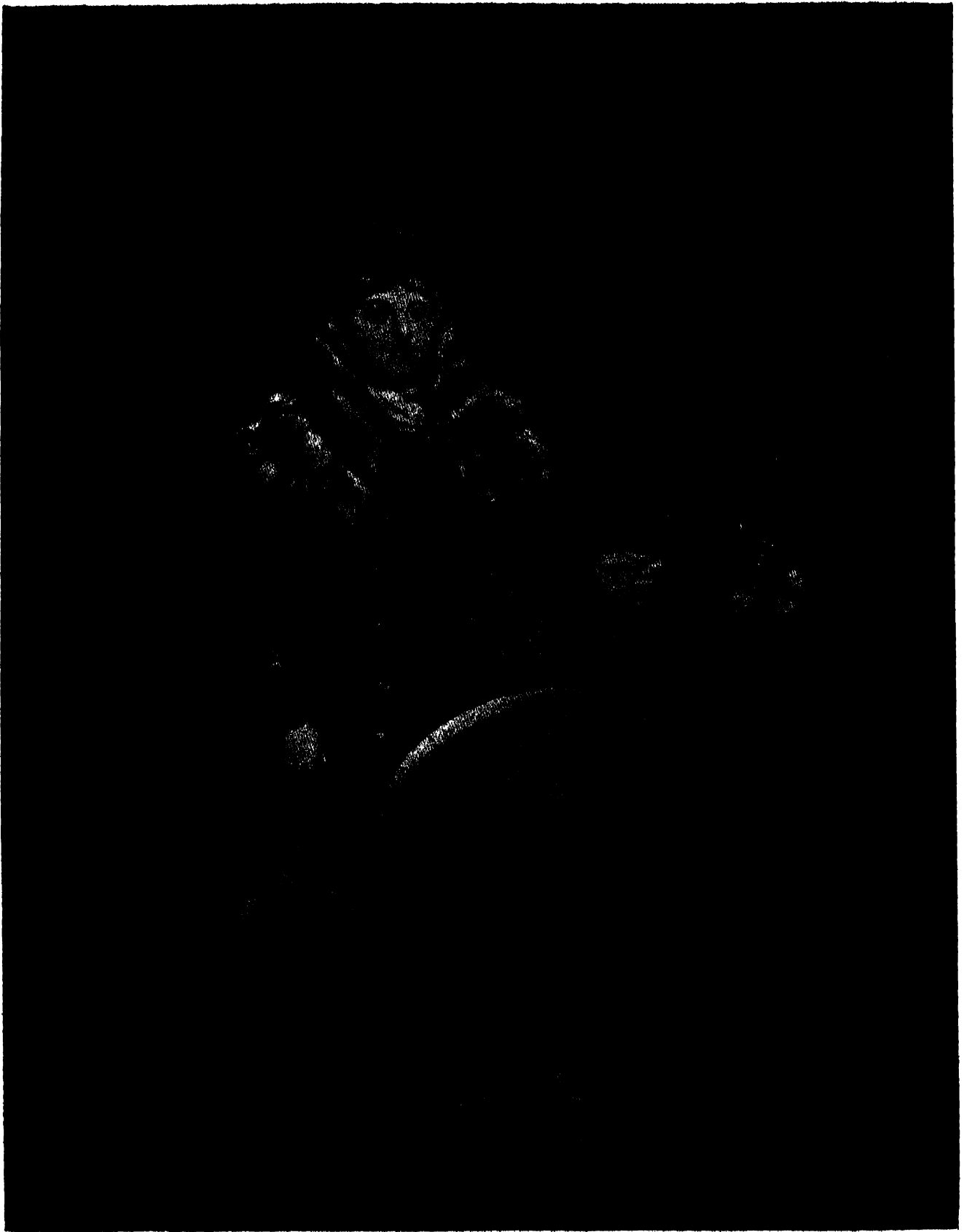


50 x 49

THE SEA-MAIDEN.

ARTHUR HACKER, A.R.A.

[Copyright is in every case strictly reserved.]



24 x 18

THE DAUGHTER OF THE REGIMENT.

G. A. STOREY, A.R.A.



30 x 10

FAIR DECEIVERS.

C. HARDY WOOD.



21 x 18

JEALOUSY.

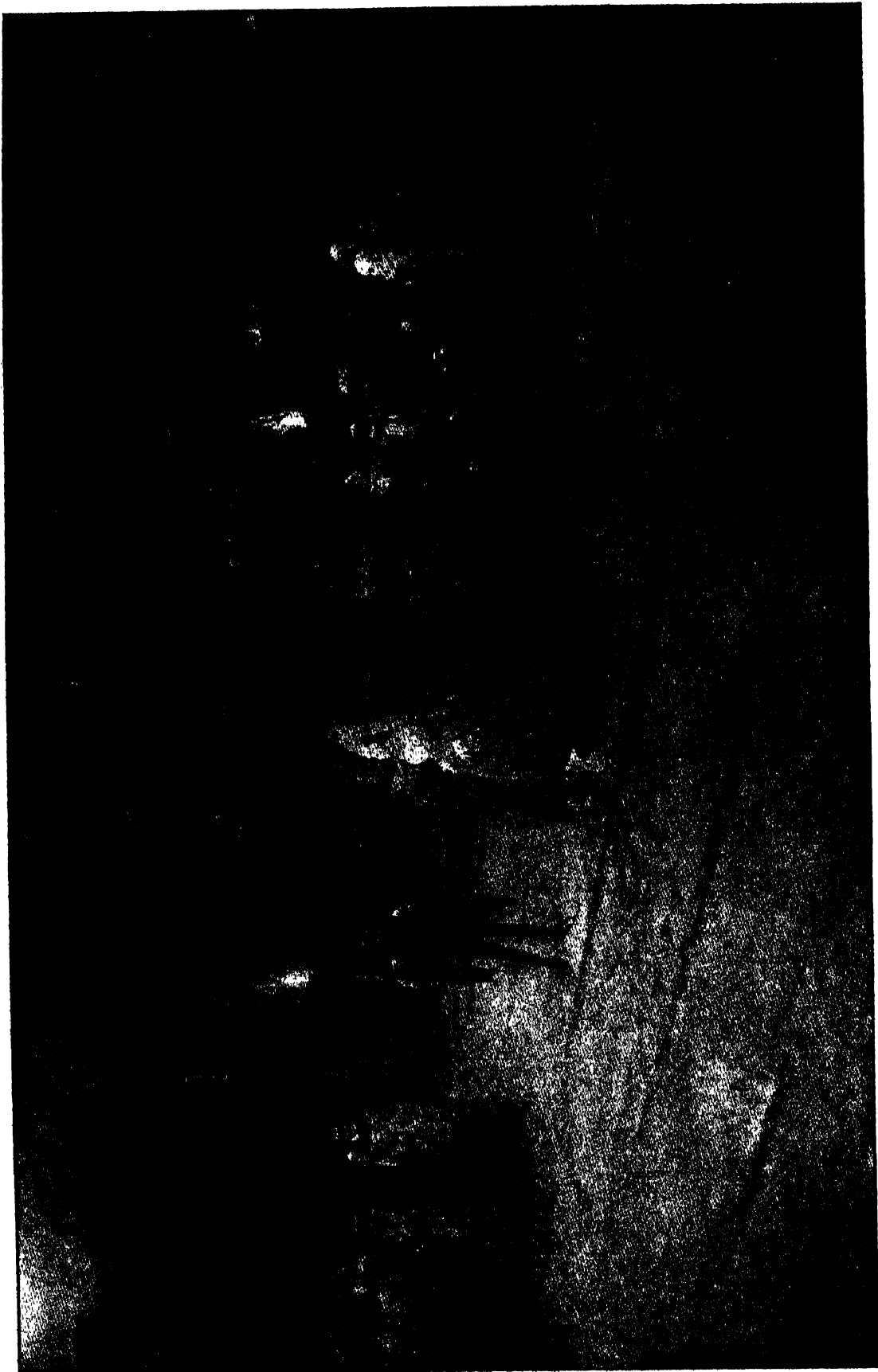
FANNIE MOODY.



48 x 32

MISS ISOBEL DONALDSON.

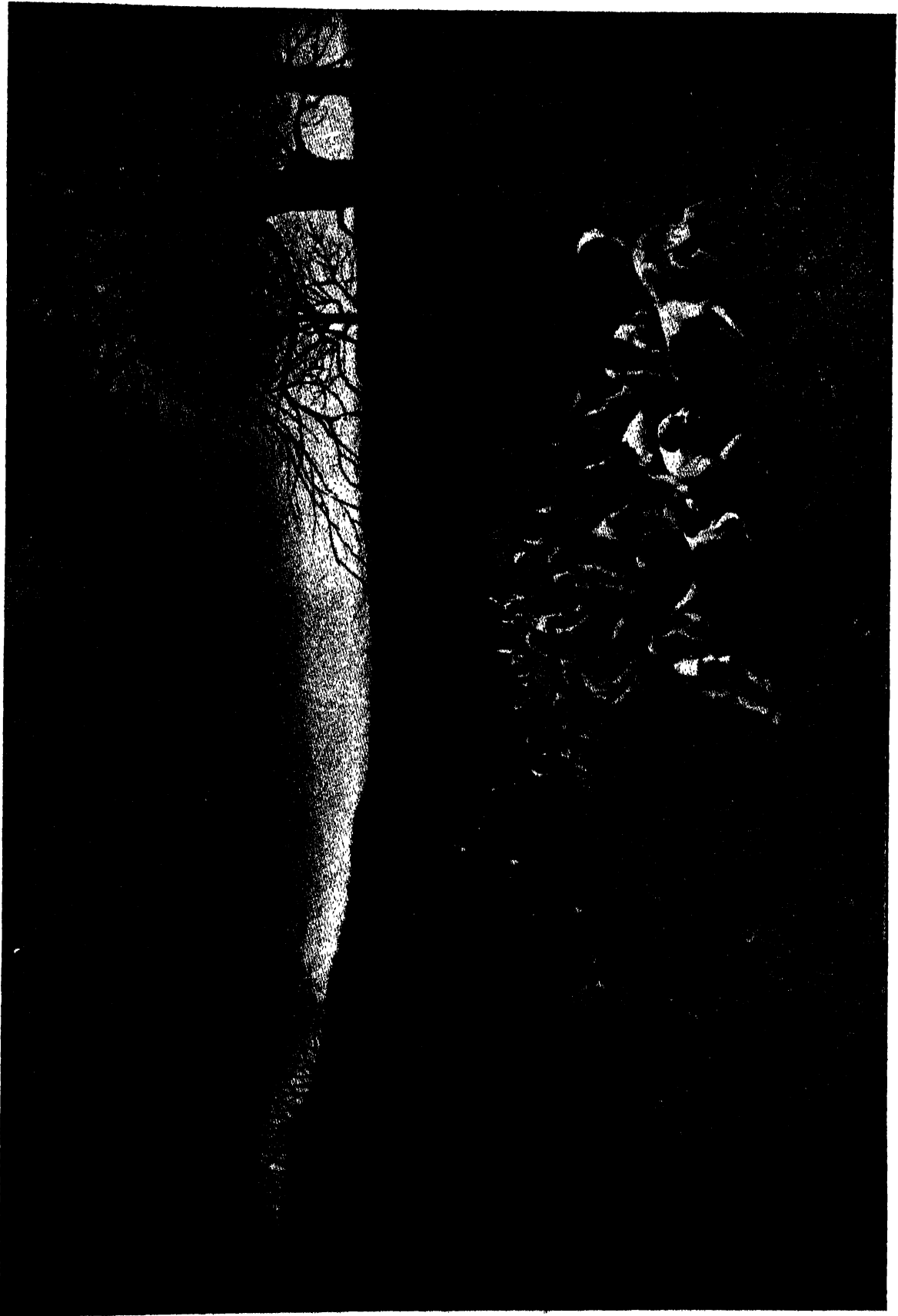
COLIN HUNTER, A.R.A.



8 x

AFTER MIDNIGHT MASS, FIFTEENTH CENTURY.

—
GEOFFREY H. BOURGON, R.A.



42 x 72

THE END OF A LONG DAY.

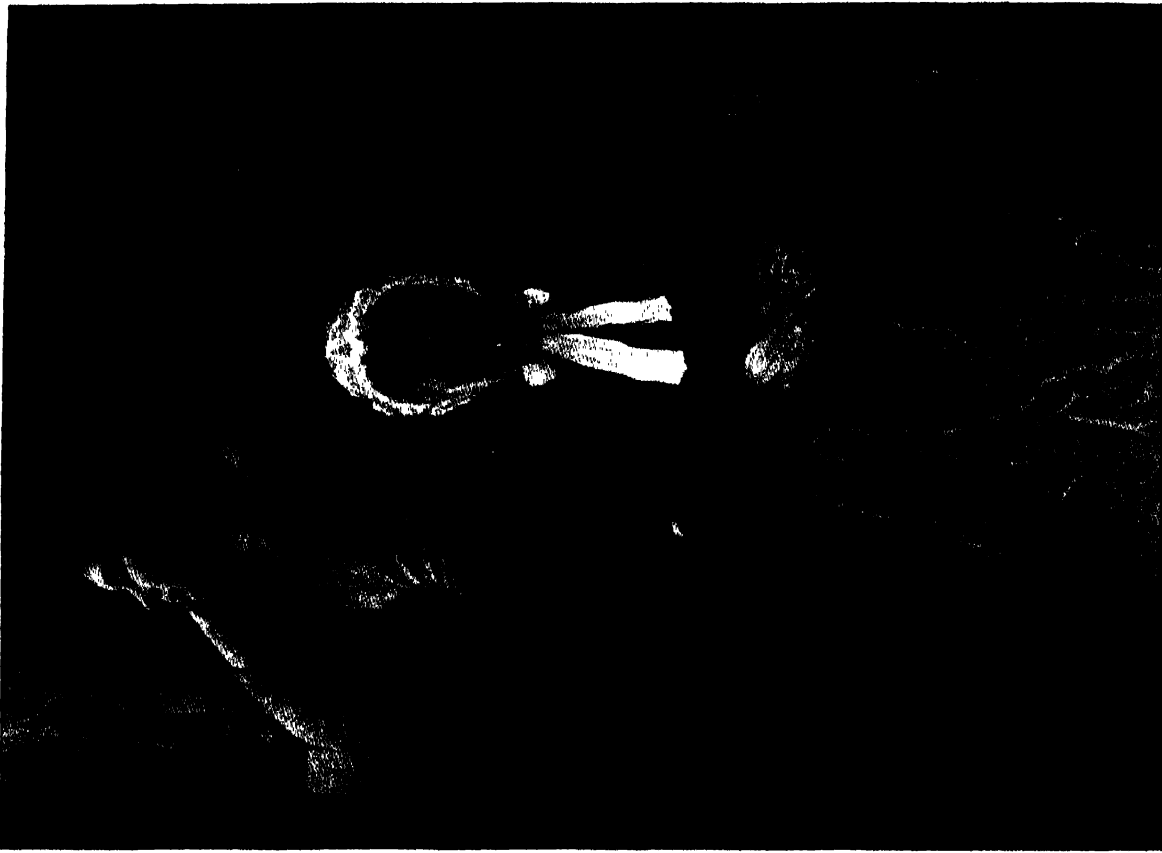
—
H. WOODRUFF REYNOLDS.



51 x 40

CLOUD AND CRAG.

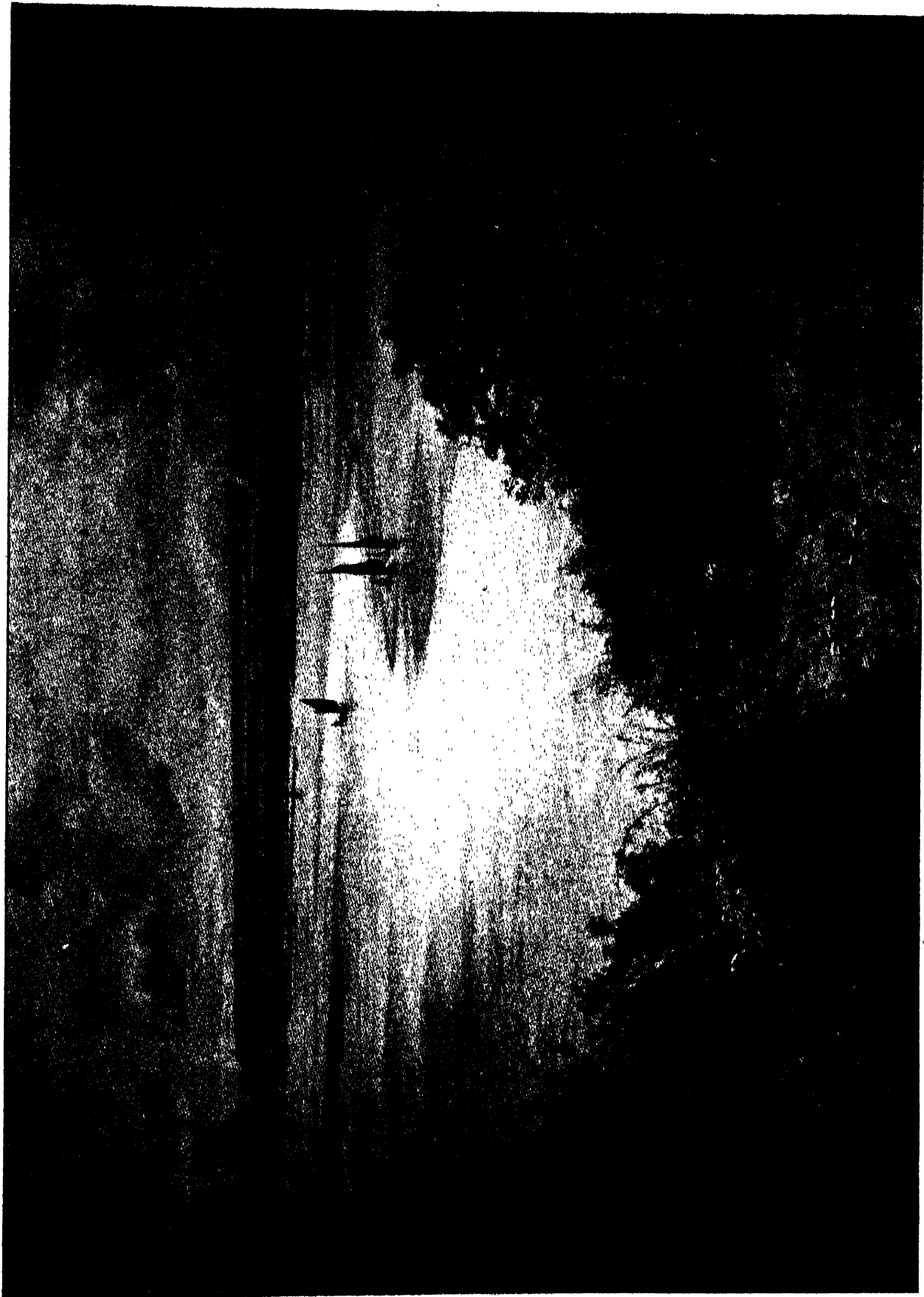
JOSEPH KNIGHT, R.L.



60 x 40

THE DREAMERS.

TOM MCCOY, R.B.A.



4 x 50

THE WINDING MEDWAY.

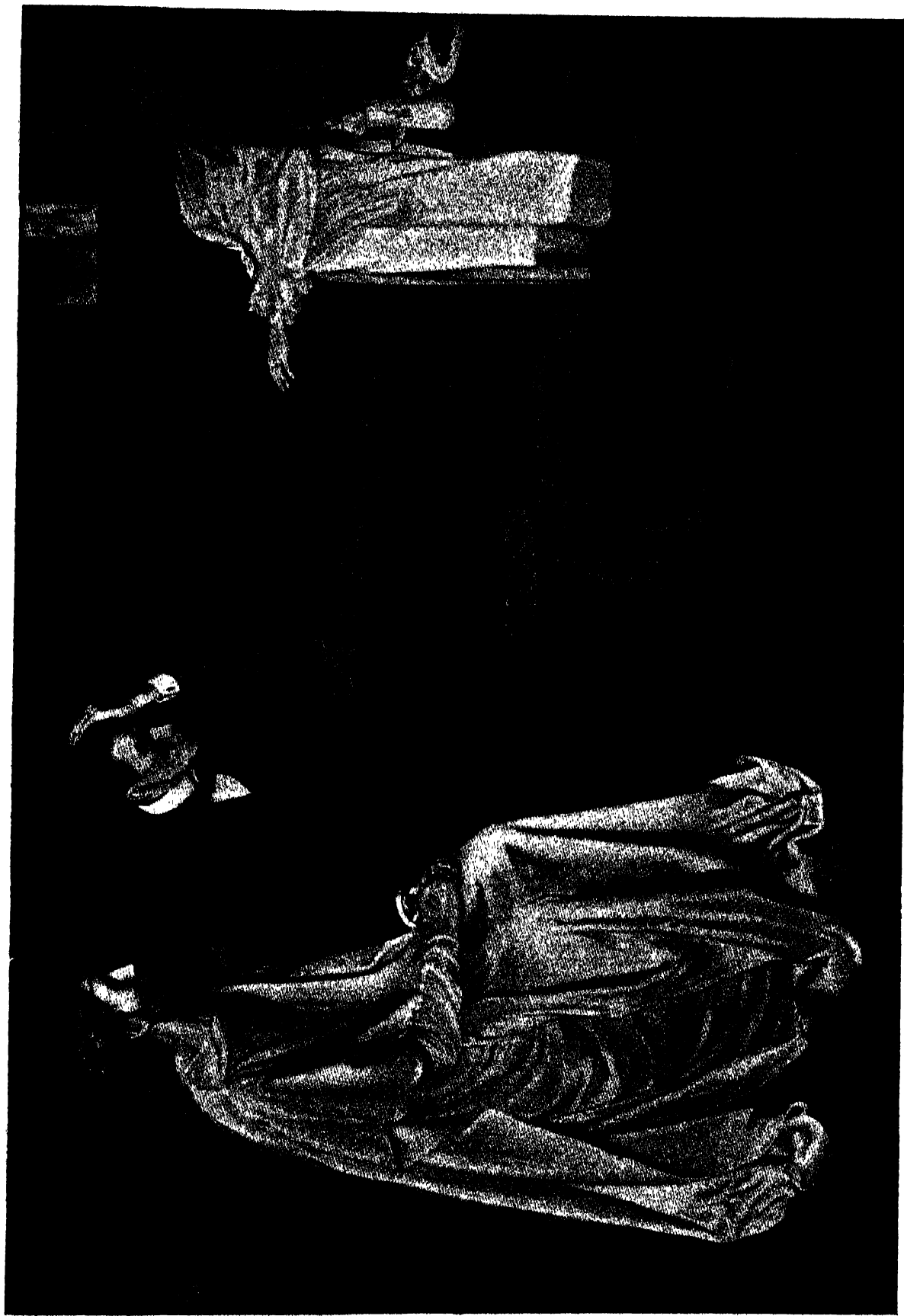
W. L. WYLLIE A.R.A.



29 x 48

SUMMER FLOWERS.

—
NIST A WATERLOW, A.R.A.



THE COMFORTER.

—
BEAM SHAW.

41 x 70



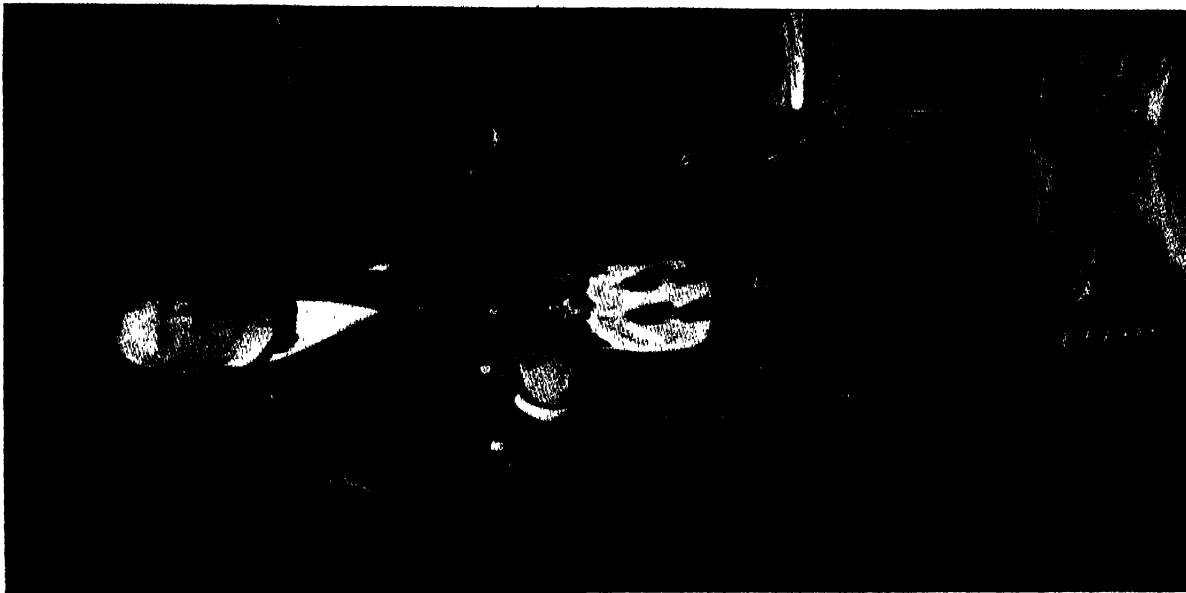
THE JOWETT MEMORIAL.
(To be placed in Balliol College Chapel, Oxford.)
 E. Oostow Esq. R.A.



90x12

AN IDYLL.

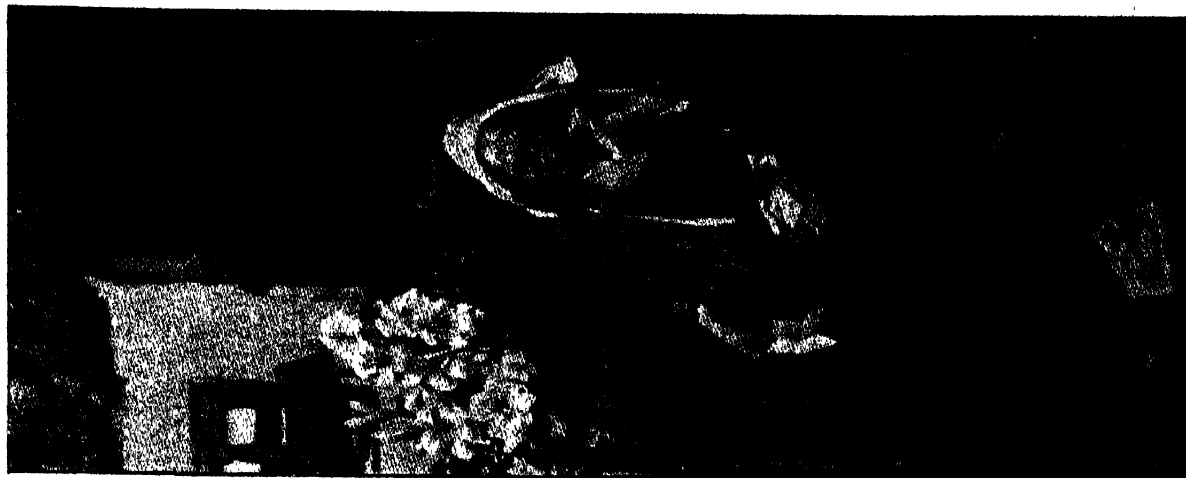
—
RICHARD JACK.



81x46

KENNETH MACKENZIE, ESQ.

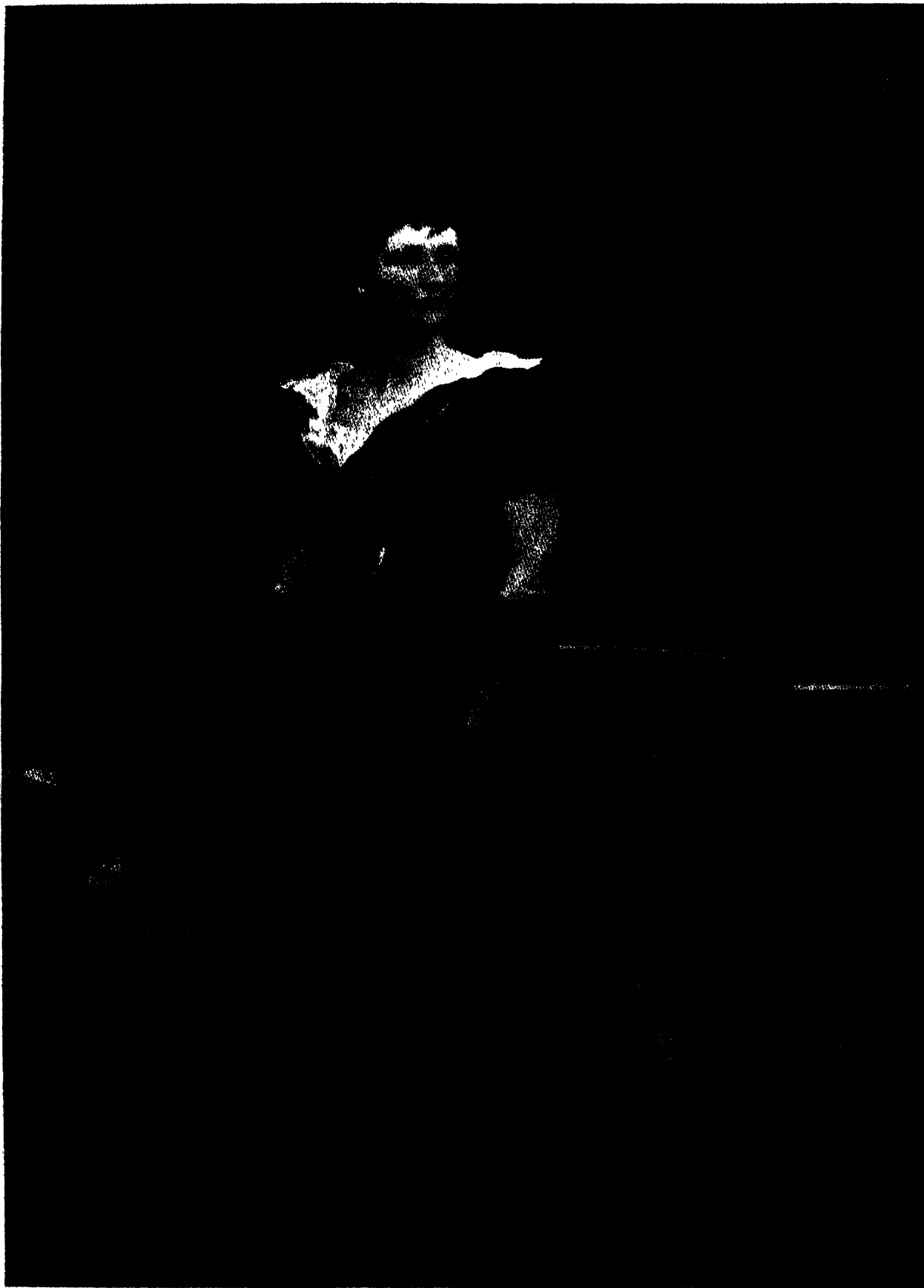
—
NIELS M. LUND, R.B.A.



48x21

ALONE.

—
J. H. HENSHALL, R.W.S.



82 x 18

MRS. KENNETH MACKENZIE.

JAMES SART, R.A.



'AT THE FIRST TOUCH OF WINTER SUMMER FADES AWAY.'

VAL C. PRINSEP, R.A.



30 x 25

PATIENCE.

★ GEORGE W. JOY



60 x 81

THE VALLEY OF FLOWERS.

ARTHUR H. BUCKLAND.



THE DUELLIST (*Statuette, Silvered Bronze*).

PAUL R. MONTFORD.



12 x 8

NARCISSI (*Water-Colour*)

W. J. MACKEY

175



48 x 72

O'ER THE BRAE OF BALQUHODDER.

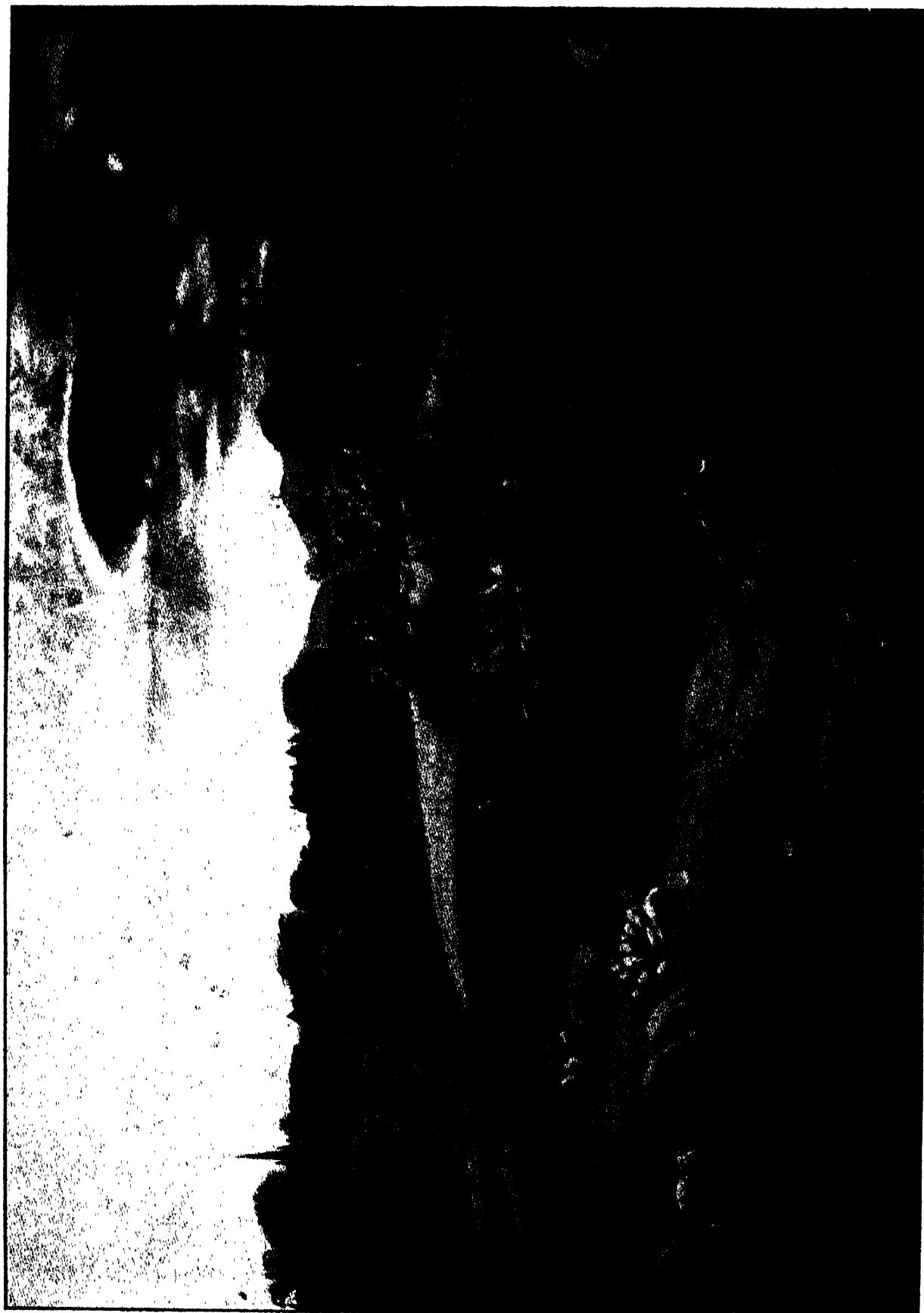
T. SUDEN COOPER, R.A.



48 x 72

A CHILDREN'S PICNIC.

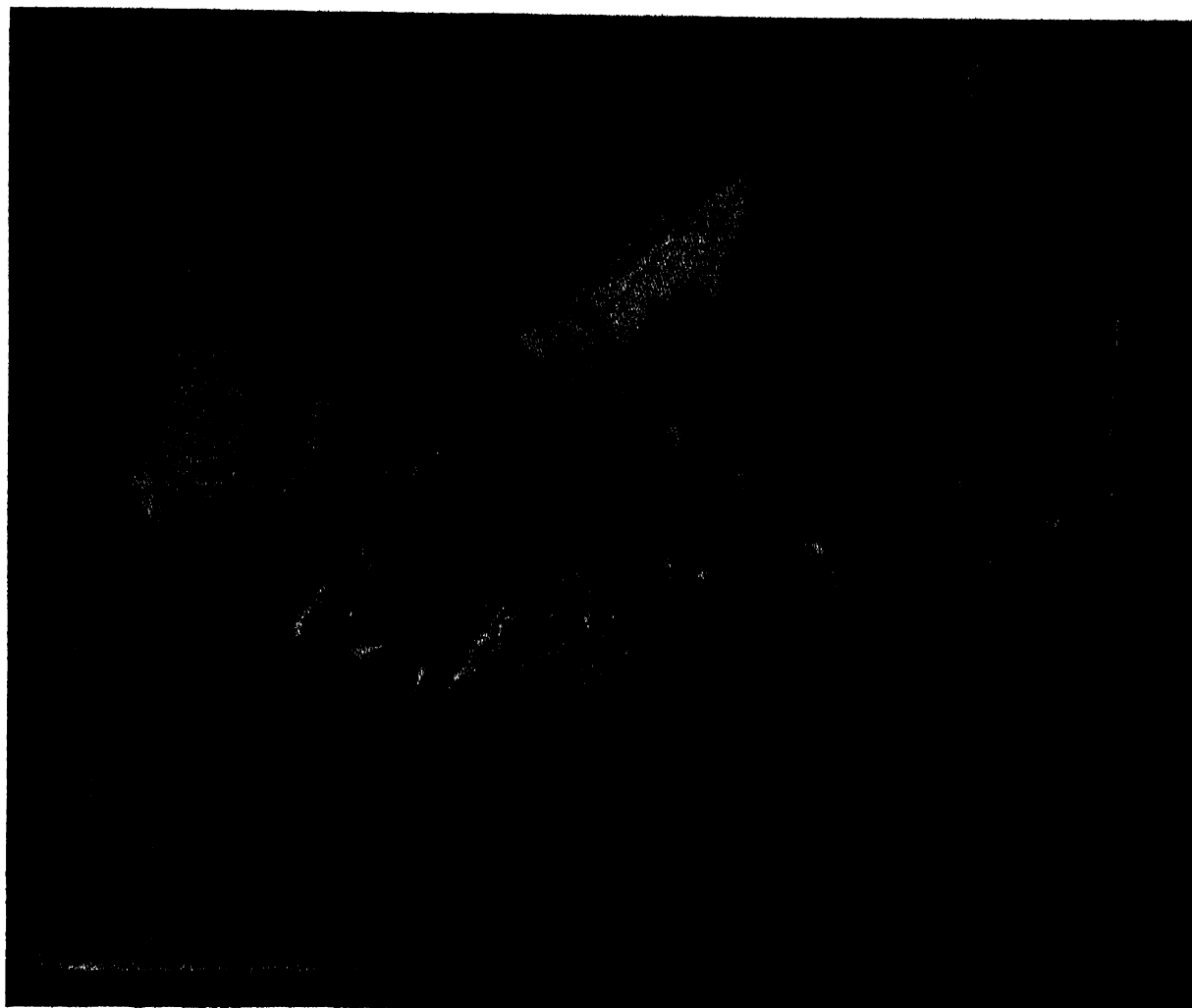
S. MELTON FISHER.



HAMPSTEAD : FROM THE VIADUCT.

DAVID MURRAY. A.R.A.

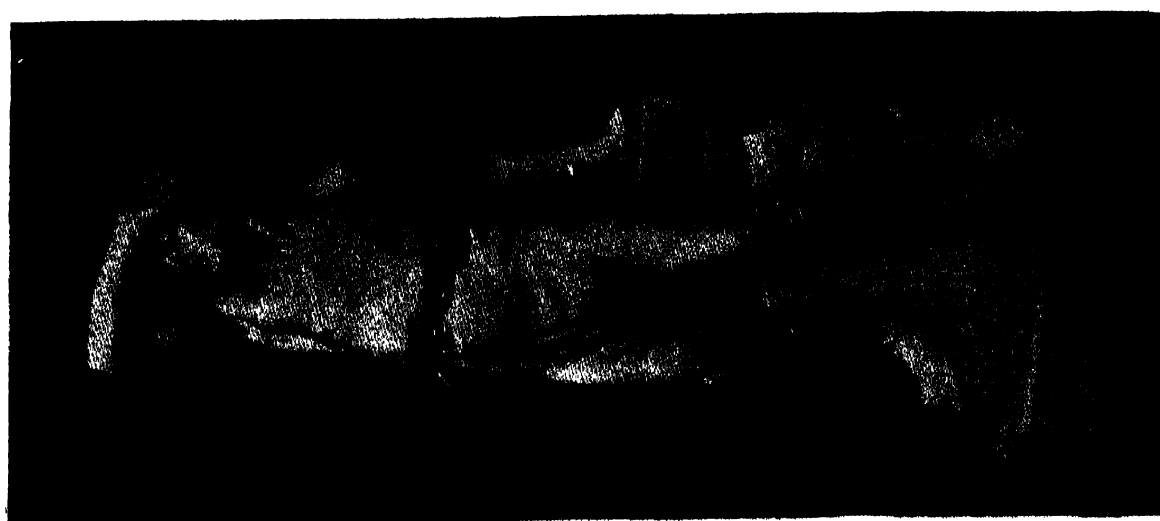
8 x



6 in. high

JAMES ECCLES, ESQ. (*Bronze*).

W. HAWO THORNTON, R.A.



KARL THE MARTYR (*Statuette*).



23 x

JOHN CROMPTON, ESQ.

SEYMOUR LECHE, A.R.A.



31 x 26

BROUGHT TO LIGHT (Water-Colour).

FRED ROE.



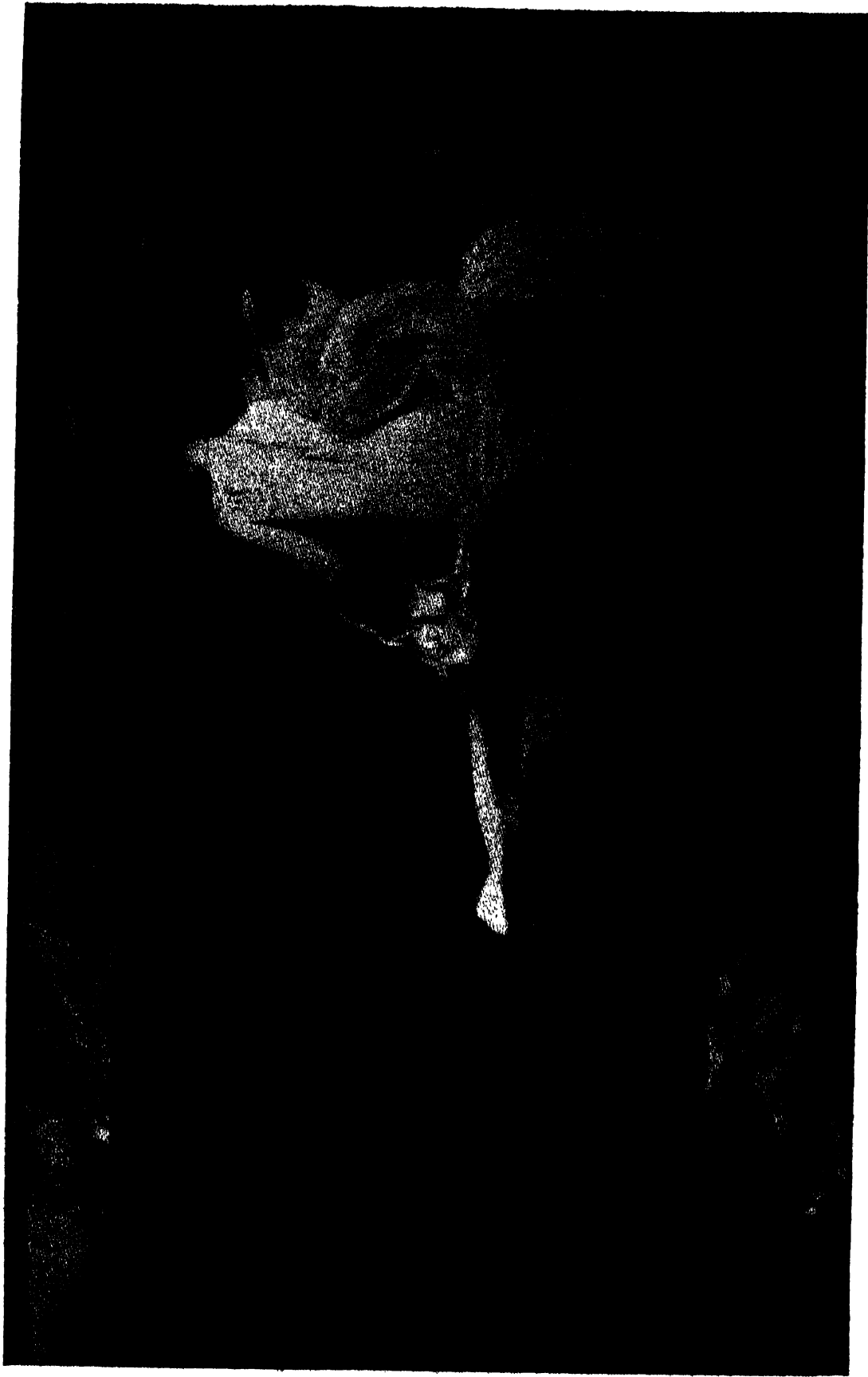
48 x 72

GLASGERION.

"Glasgerion's ta'en his harp in hand
Till he's harpit them a' asleep,
A' except the young Princess,
Whom love did waking keep.

"And first he has harpit a grave tune,
And eyne he has harpit a gay,
And mony's the sith and the loving word
That passed atween them twae."—*Old Ballad.*

G. SHREIDAN KNOWLES. R.L.



CALYPSO'S ISLE.

HERBERT A. DRAPER.

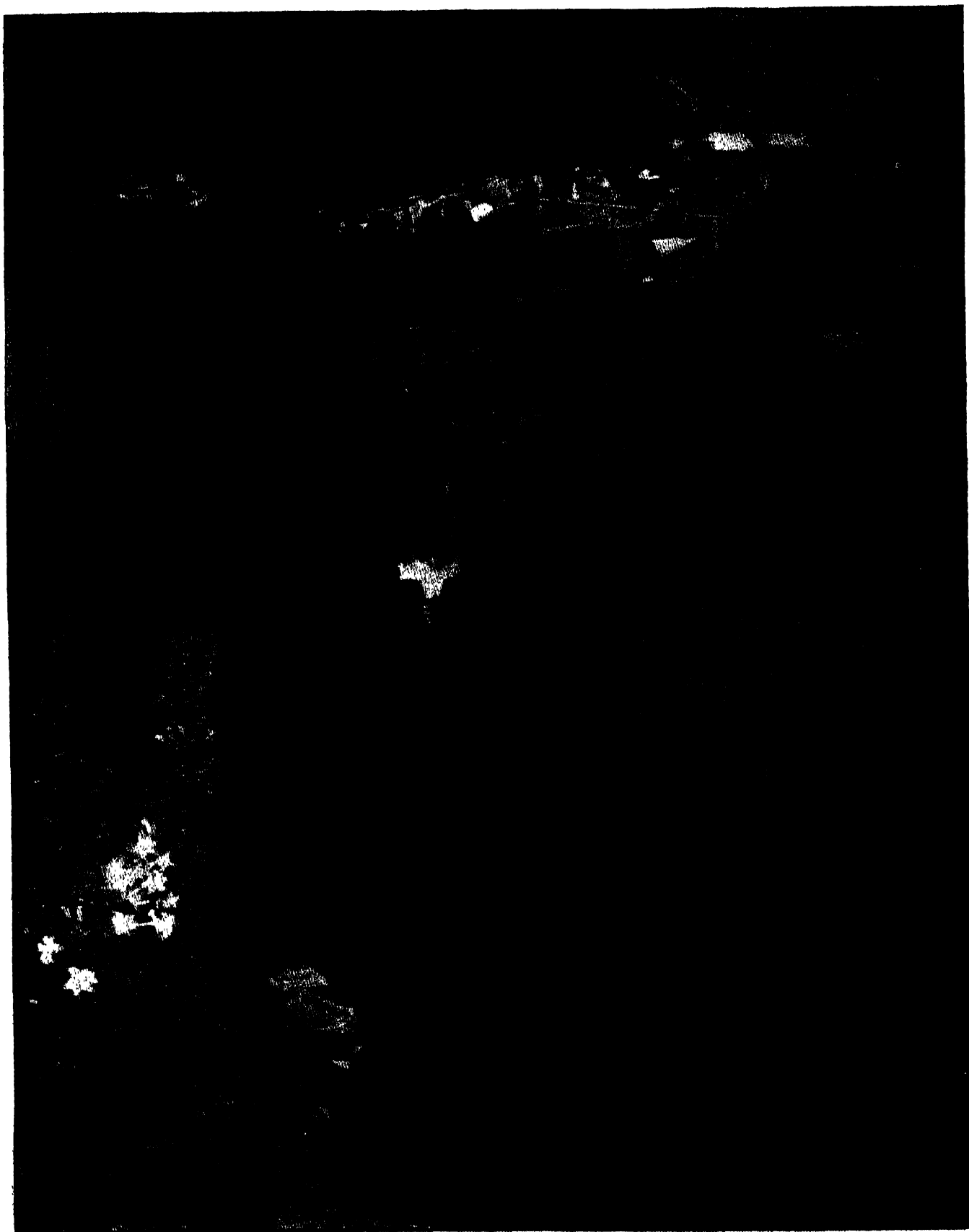
53 x 58



64 x 96

ETON, FROM THE ROYAL LIBRARY, WINDSOR CASTLE, SHOWING THE TOWN OF WINDSOR CRICKET FIELD.

FREDERICK GOODALL, R.A.



56 x 40

THE BAILIFF'S DAUGHTER OF ISLINGTON.

'Then all the maids of Islington went forth to sport and playe,
All but the bayliffe's daughter deare, she secretly stole awaye.'

184

W. HATHRELL, R.I.



72 x 12

"OUR AIN BONNY BAIRN."

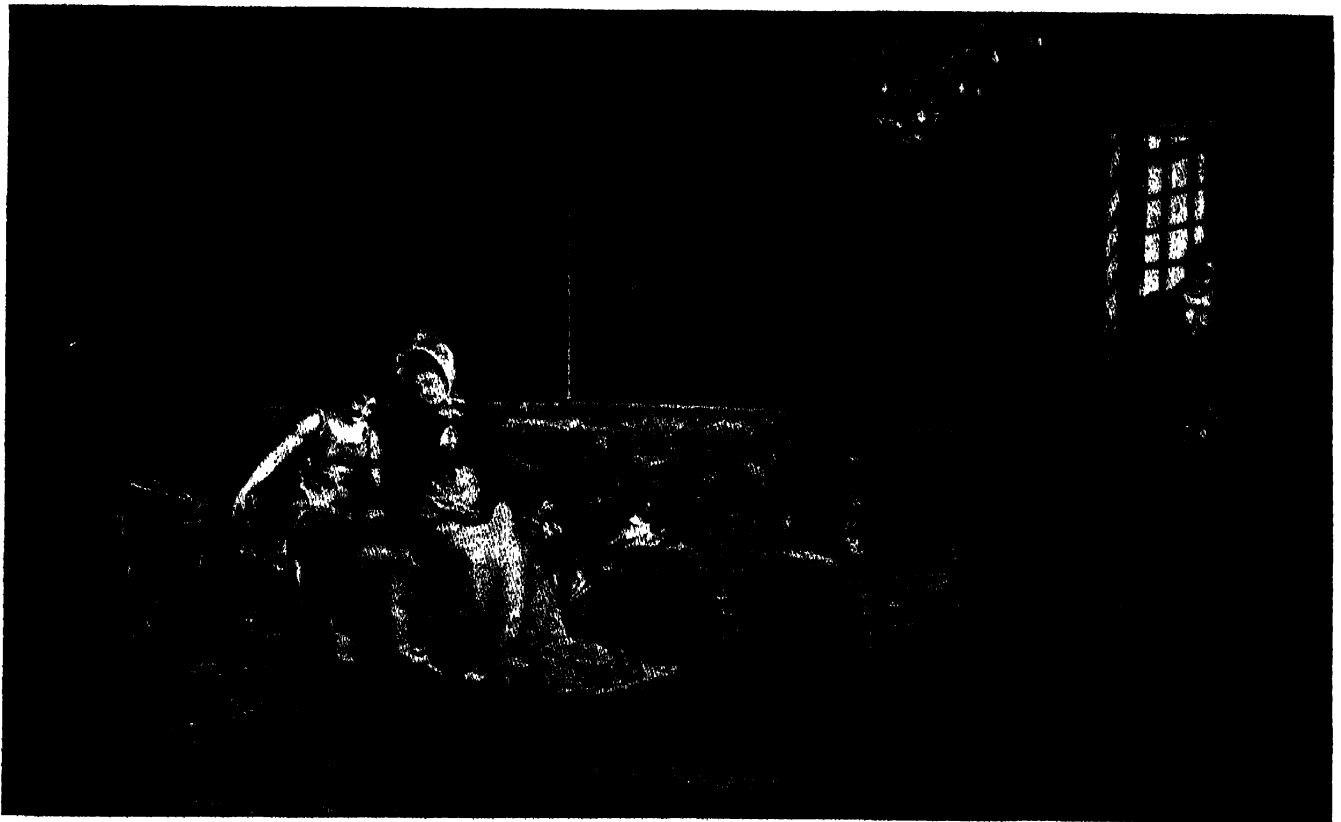
GEORGE H. NEALL.



27 x 22

CAPTAIN H. E. WALTER, 10TH REGIMENT (*Chalk Drawing*).

SEYMOUR LUCAS, A.R.A.

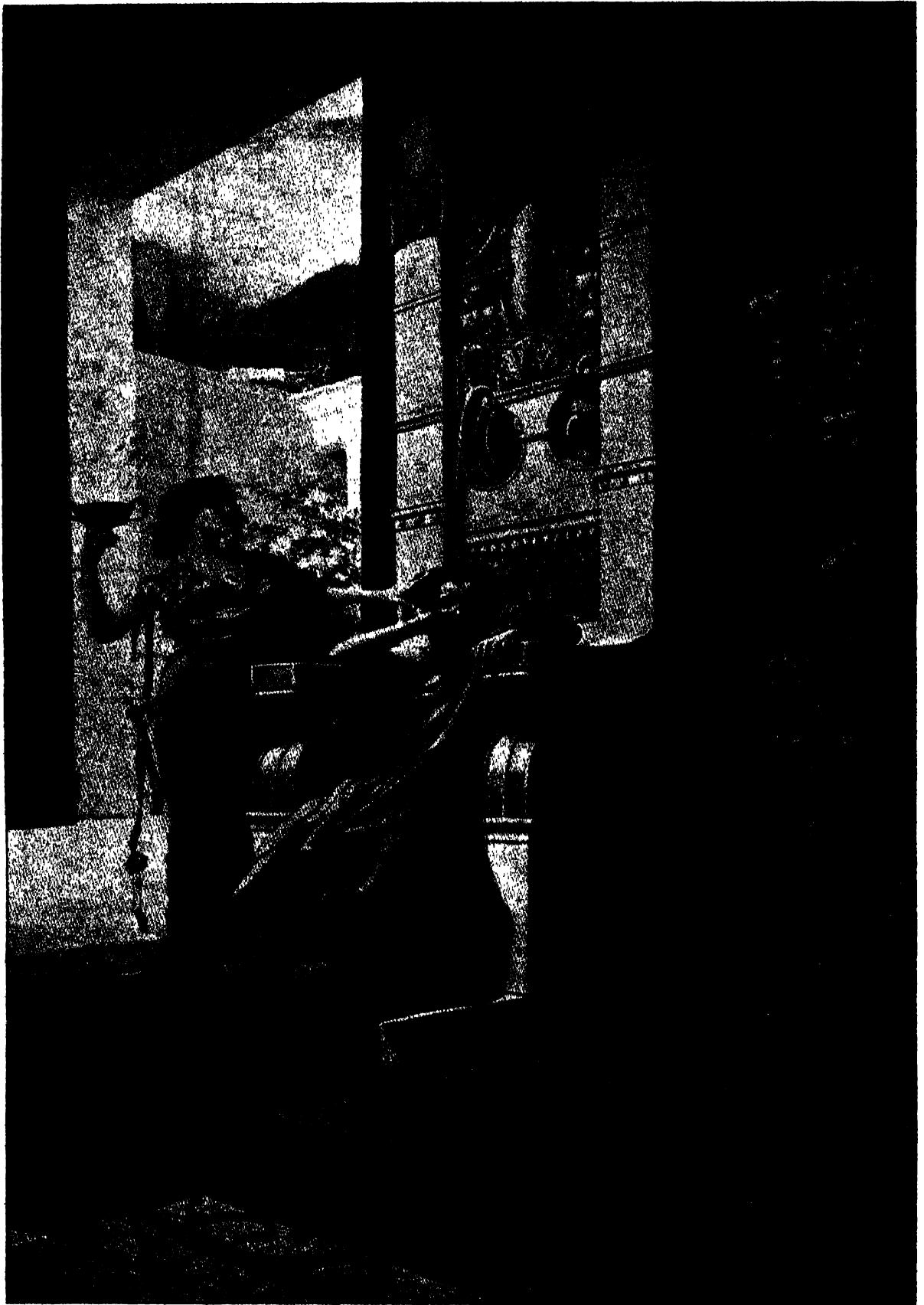


20 x 30

UNANNOUNCED.

J. HAYNES-WILLIAMS.

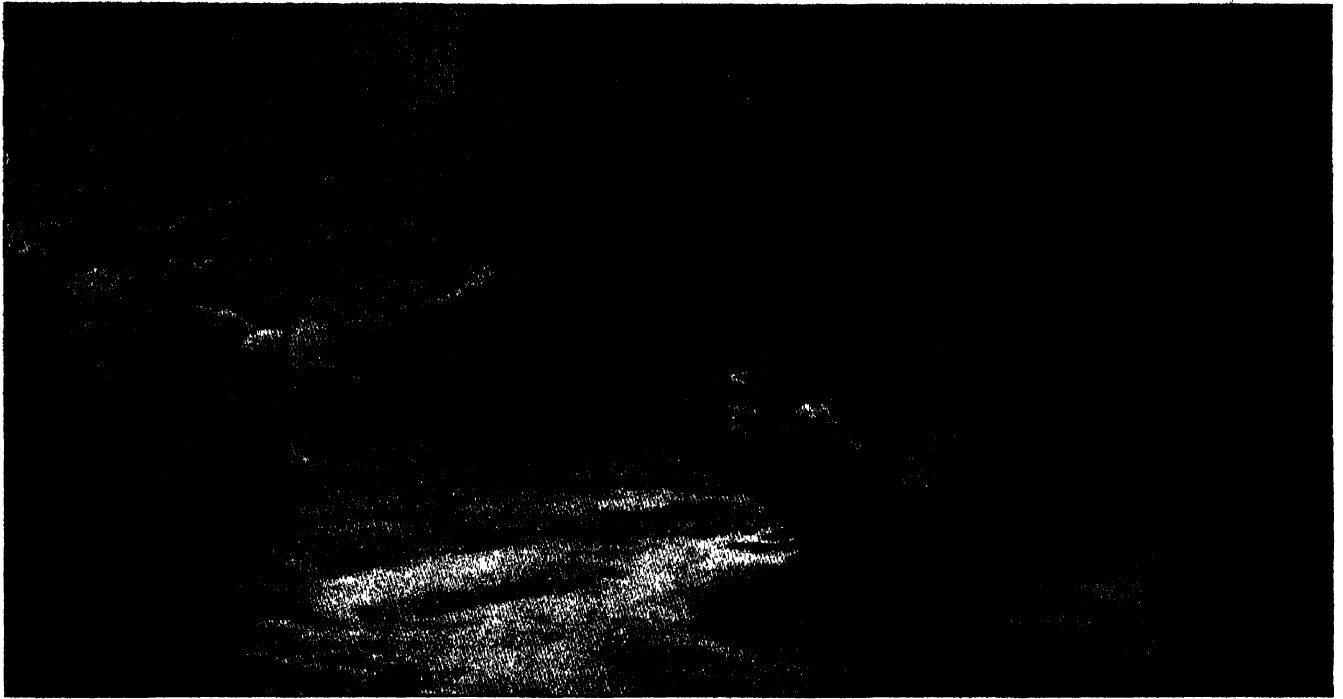
X (By Permission of Messrs. Landecker, Lee and Brown, Worship Street, London, who are publishing a large Photo-Engraving. 185



76 - 44

THE TEMPTATION OF ODYSSEUS.

T. H. SPENCE.



36 x 68

THE RETURN OF THE VIKINGS.

B. E. WARD AND A. LEWIS.



28 x 36

THE LITTLE SWINEHERD.

G. P. JACOB HOOD.



76 x 99

1815: THE CAPTIVE EAGLE.

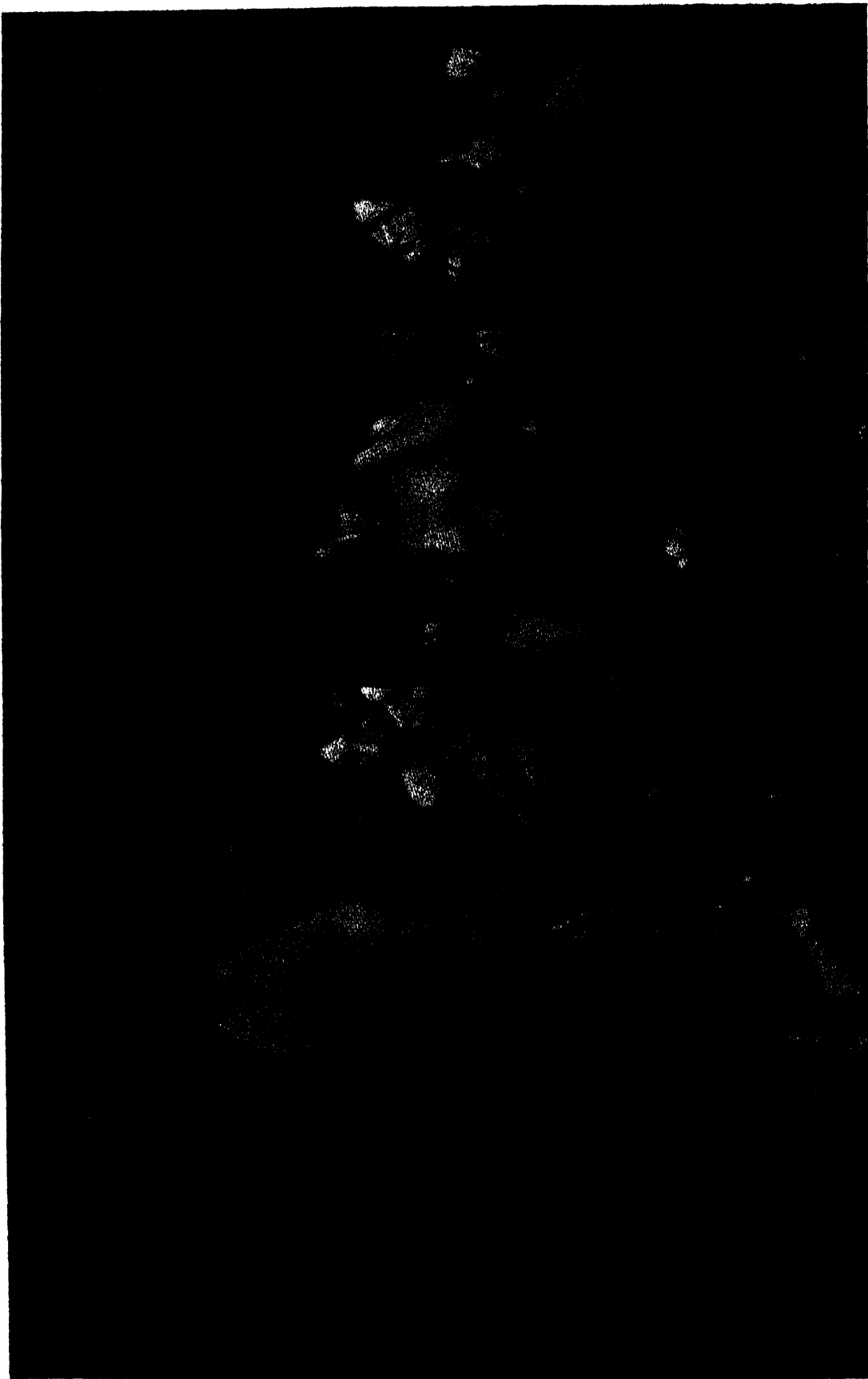
Corporal Styles, of the Royal Dragoons, passing through the disintegrated ranks of Picton's Division with the eagle captured by his regiment during the charge of the Union Brigade.

JAMES PRINSEP BEAULF.



BANKS OF THE UPPER WYE.

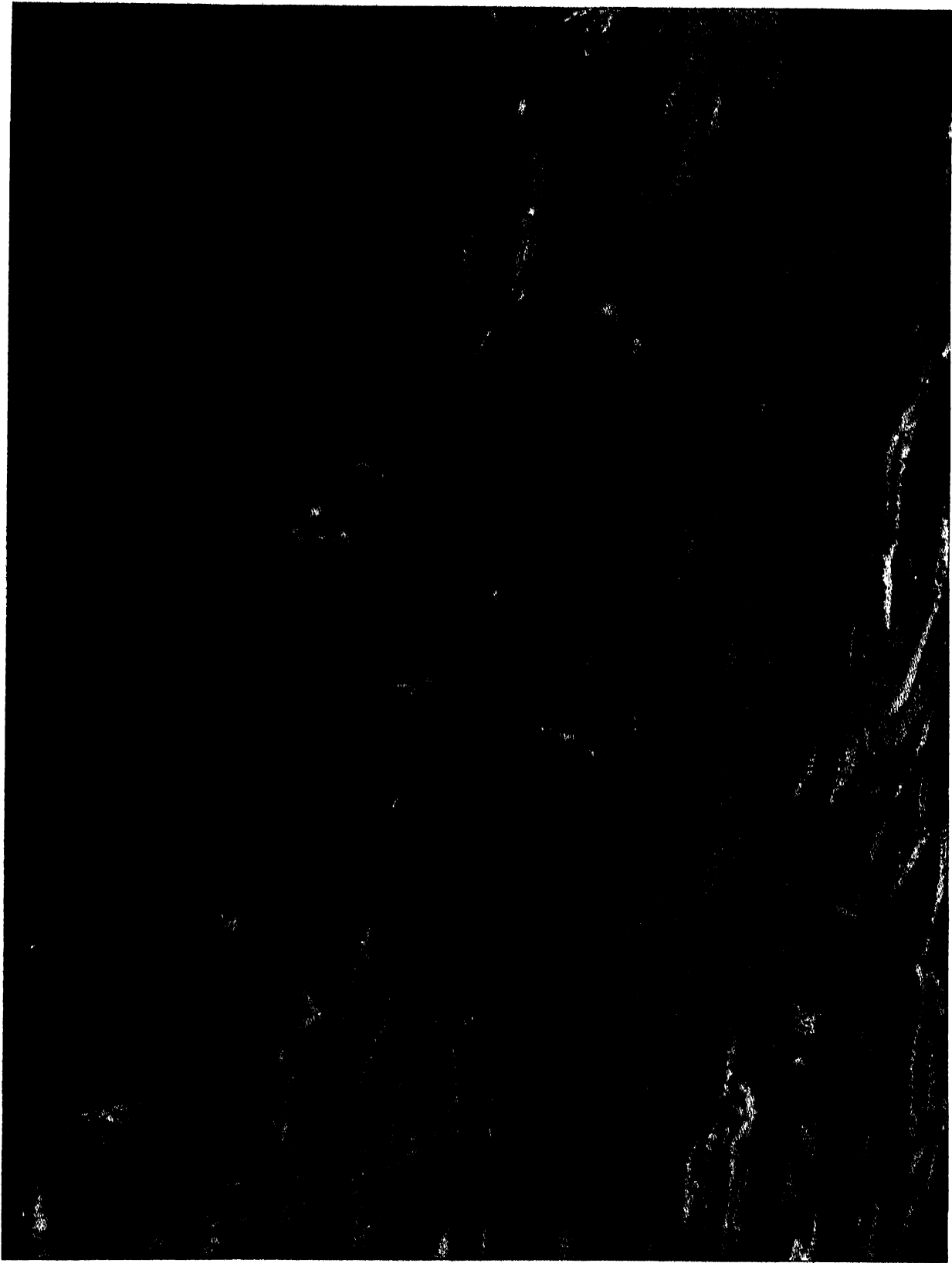
H. W. B. DAVIS, R.A.



•
HYLAS AND THE NYMPHS.

—
J. W. WATERHOUSE, R.A.

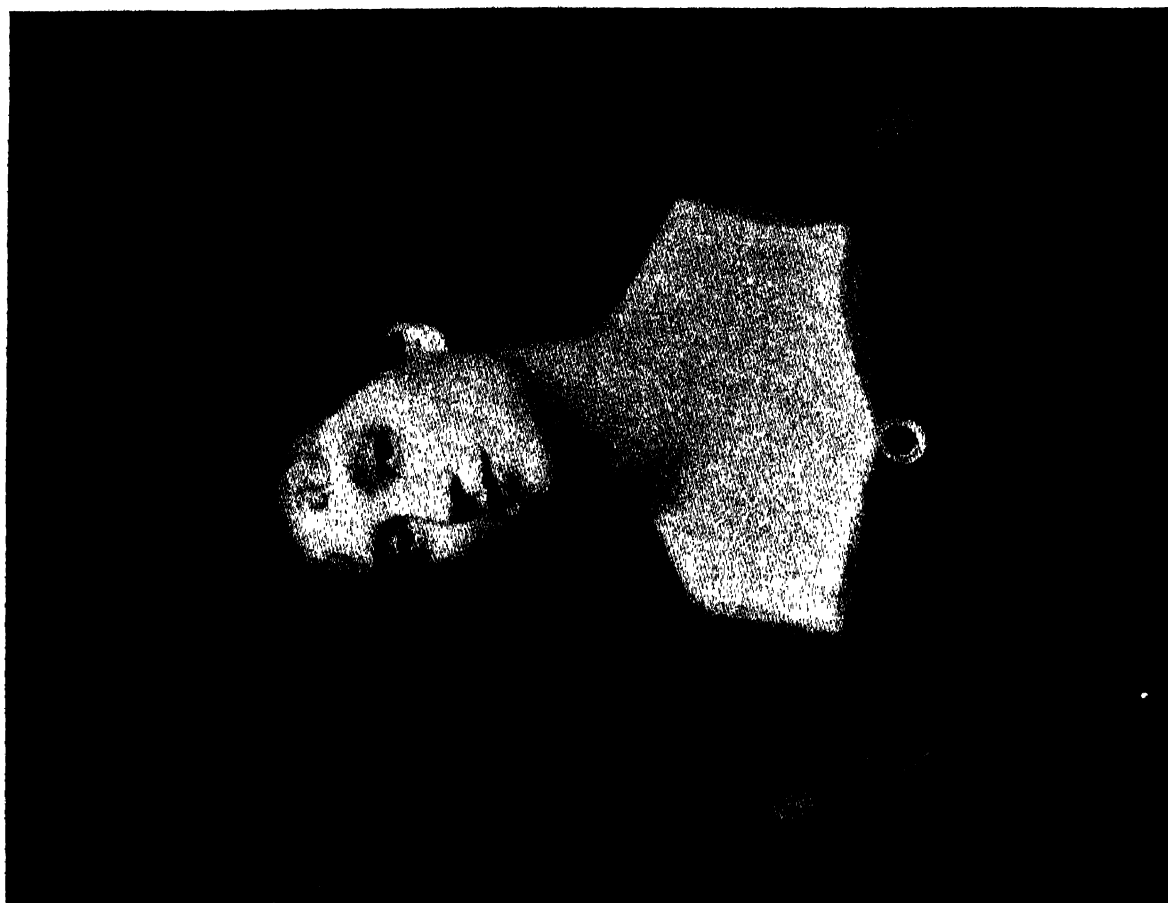
(By Permission of the Trustees of the Manchester City Art Gallery.)



21 x 27

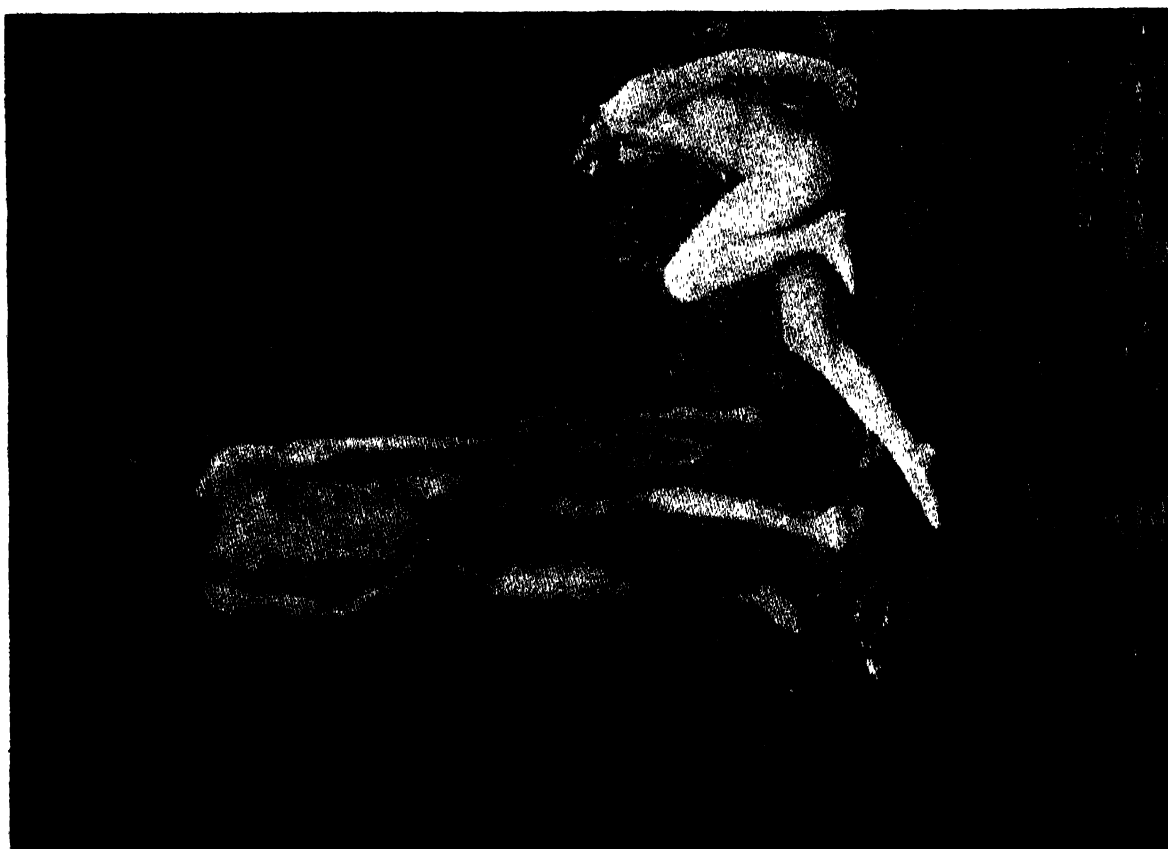
TIGRESS AND CUBS AT A TORRENT.

JOHN M. SWAN, A.R.A.



MRS. CHARLES GOETZ.
—
RUDOLPH LEHMANN.

30 x 24



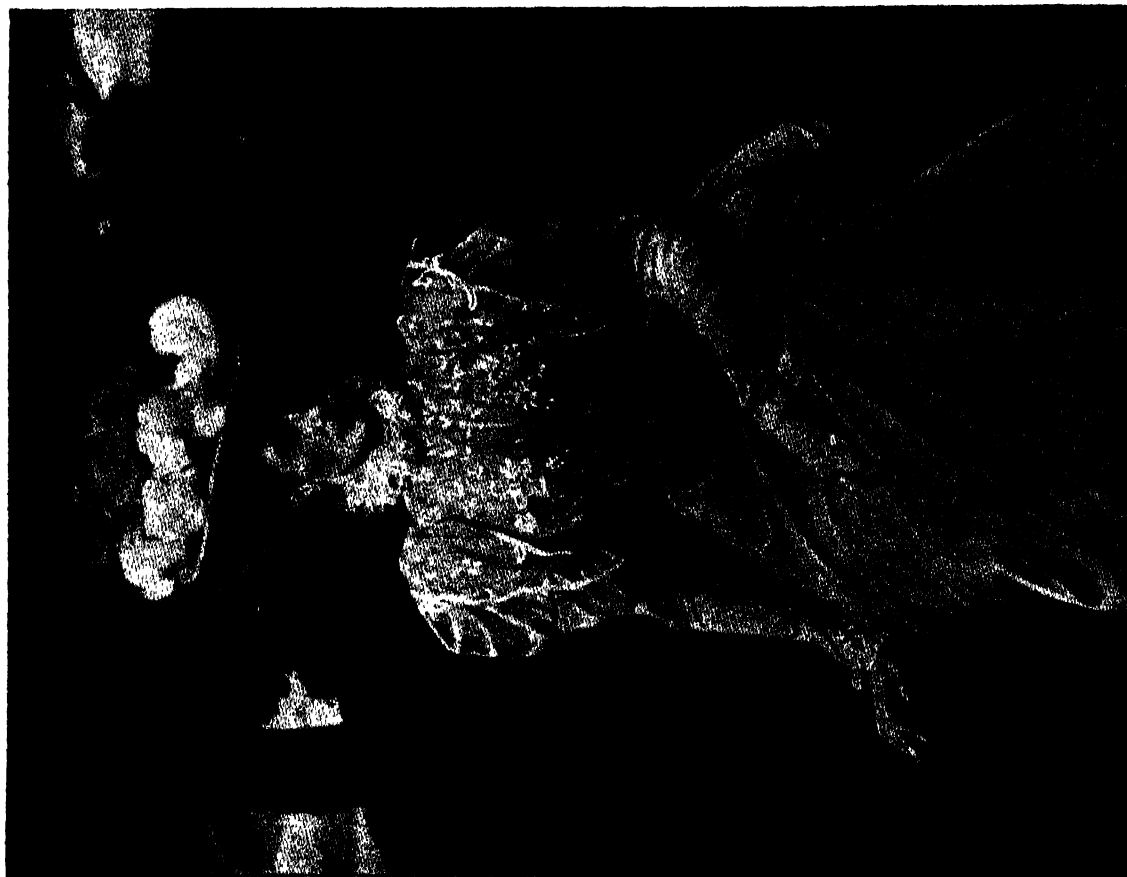
BESIDE GREEN WATERS.
—
H. S. TUSE.

72 x 56

36 x 60

THE ROAD TO PARADISE.

E. MATTHEW HALE.



60 x 45

MARY CAROLINE, DUCHESS OF SUTHERLAND.

—
FREDERICK GOODALL, R.A.



54 x 35

"Now Spring has clad the groves in green.
And strewed the sea wi' flowers."

—
REGINALD VICTOR COLE

46 x 60

THE CARESS.

A. M. TALMAGE.

INDEX.

Artist	Title of Work	No. in Catalogue	Page
ADAMS, DOUGLAS	The Head of Glen Nevis	517	119
ALLAN, R. W., R.W.S.	The Wild North Sea	662	22
ALLEN, CHARLES J.	The late Philip H. Rathbone, Esq. (<i>Bronze</i>)	2069	157
ARMSTRAD, H. H., R.A.	Playmates (<i>Marble</i>)	2100	9
"	Henry C. Stephens, Esq. M.P. (<i>Marble</i>)	2060	120
BACON, JOHN H.	"Peace be to you!"	239	59
BAIRD, N. H. J.	The Forest Team	248	17
BARKER, WRIGHT	The Day before the Fair	86	119
BARTLOW, J. NOBLE	The Mill Moonlight	1056	112
BEADLE, J. PRINSEP	1815. The Captive Eagle	208	188
BOUGHTON, G. H., R.A.	After Midnight Mass, Fifteenth Century	278	161
BRAMLEY, F., A.R.A.	John Graham, Esq.	571	30
"	Mrs. Frank Bramley	817	80
BRANGWYN, F.	Venice	219	45
BRETT, J., A.R.A.	The South Stack Lighthouse	381	12
"	Whiteshell Point, Caswell Bay (Limestone)	858	25
"	Castel Moel, Isle of Skye	123	150
BROCK, T., R.A.	Effigy of a Lady (<i>Marble</i>)	2103	92
BROWN, ARNOLD, R.B.A.	The Herald of Night	131	54
BUCKLAND, ARTHUR H., R.B.A.	The Valley of Flowers	1066	175
BUNDY, EDGAR, R.I.	Puritans	391	100
BUNNY, R. C. W., R.B.A.	A Summer Morning	519	106
BURGESS, J. R., R.A.	A Mothers' Meeting in the Country	246	147
BYLES, W. HOUSTON	Rest	79	198
CAPPITERI, H., R.I.	Praying for Iceland Fisherman (<i>Water-Colour</i>)	1152	111
CALDERON, P. H., R.A.	Ruth	98	67
"	The Answer	261	151
CLARK, JOSEPH	Jubilee Rejoicings	966	75
CLAUSSEN, GEORGE, A.R.A.	The Old Barn	52	27
"	The Mother	582	108
"	Autumn Morning: Ploughing	790	130
COCKRAM, GEORGE	Evening (<i>Water-Colour</i>)	1264	142

INDEX.

Artist.	Title of Work	No. in Catalogue.	Page
COLLIE, REGINALD VICAR	"When spring has clad the groves in green, And strowed the lea wi' flowers"	249	194
COLLIER, HON. JOHN	The Whist-Players	992	77
COOKE, A. C.	The late Col. Sir H. St. John Halford, Bart., C.B.	134	133
COOPER, T. S., R.A.	Eloped	385	141
"	Tranquillity	127	14
"	Return to the Farm: Milking Time	565	86
"	A Summer Afternoon	4	152
"	O'er the Brae of Bulquhadder	197	176
COPE, A. S.	Field-Marshal H.R.H. the Duke of Cambridge, K.G., &c.	198	8
CORREY, M. RIDLEY	Vespers	459	88
CRAFT, PERCY R.	Tucking a School of Pilehards on the Cornish Coast	435	113
CROFTS, ERNEST, R.A.	The Attack on the Gatehouse of the Château of Hougomont,		
"	Waterloo	190	122
CROWE, EYRE, A.R.A.	The Gipsies' Rest	815	13
"	The Crow Boy	883	61
"	Trial for Bigamy	580	117
DAVIS, H. W. B., R.A.	Flow'ry May	240	148
"	Banks of the Upper Wye	602	189
DAVIS, STUART G.	Friendly Critics	931	131
DICKSEE, HERBERT	Raiders	155	69
DOLLMAN, J. C., R.I.	The Temptation of St. Anthony	445	29
DRAFTER, HERBERT J.	Lilian, Daughter of W. H. Dawson, Esq.	469	118
"	Calypso's Isle	39	182
DRURY, ALFRED	The Age of Innocence	1974	155
EARL, MAUD	Farthest North: The End of the Expedition	1006	52
EAST, ALFRED, R.I.	The Sleepy River Somme	418	98
"	Silence of the Morning	597	129
ELISLEY, A. J.	A Tempting Slide	1046	80
FERGUTHARSON, DAVID	In a Fog	660	
FEHR, HENRY C.	Invocation to the Goddess of Love	2191	62
FILDES, LUKE, R.A.	Jack, Son of Elmer Speed, Esq.	124	40
"	Sir Myles Fenton	499	48
"	Mrs. Donaldson	29	143
FISHER, FRANK	Karl the Martyr	2032	179
FISHER, MARK	Out of Harness	641	49
FISHER, S. MELTON	A Children's Picnic	647	177
FORBES, ELIZABETH STANHOPE	A Dream Princess	679	7
"	Alec Forbes	163	138
FORBES, STANHOPE A., A.R.A.	Across the Stream	378	71
"	Christmas Eve	405	94
"	A Red Room in Holland	768	127
FORD, E. ONSLOW, R.A.	The late Sir J. E. Millsis, Bart., P.R.A. (<i>Bronze</i>)	1993	82
"	Herbert Spencer, Esq. (<i>Bronze</i>)	2057	145
"	A Portrait Bust	1994	158
"	The Jowett Memorial	2058	170
FOWLER, ROBERT, R.I.	"Some enchantment old whose spells have stolen my spirit"	288	102
FRAMPTON, G., A.R.A.	The late Charles Keene (<i>Bronze</i>)	2074	11
"	Dame Alice Owen (A.D. 1547-1613), Foundress of Owen's School,		
"	Islington (<i>Marble and Bronze</i>)	2101	53
FRIEDENSON, ARTHUR A.	By the Village Brook	973	28
FRITH, W. P., R.A.	Jubet on the Balcony	257	92
GLAZEBROOK, H. DE T	"Let zephyr only breathe, and with her tresses play"	366	128
GOODALL, F., R.A.	The Ploughman and the Shepherdess: Time of Evening Prayer		
"	"Man's love is of man's life a thing apart; 'Tis woman's whole existence"	209	35
"	Eton from the Royal Library, Windsor Castle.	560	183
GOTCH, T. C.	Mary Caroline, Duchess of Sutherland	601	194
GREGORY, E. J., A.R.A.	The Heir to all the Ages	315	107
"	Boulter's Lock: Sunday Afternoon		Frontispiece
HACKER, ARTHUR, A.R.A.	Miss Beatrice Dehné Radcliffe	105	89
"	"And there was a great cry in Egypt" (Exodus xii. 30)	23	151
"	The Sea-Maiden	688	161
HALE, F. MATTHEW, R.W.S.	The Road to Paradise	1033	193
HALL, FRED	Blenk March	40	17
HALL, SYDNEY P.	Baptism of Prince Albert of York at Sandringham, Feb. 17, 1896		
"	(<i>Water-Colour</i>)	1145	78
HARPER, EDWARD S.	A Reverie	222	135
HATHERELL, W. H., R.I.	The Bailiff's Daughter of Islington	1061	184
HATTON, HELEN H. (MRS. W. H. MARGETSON)	Sweet Mistress Prue	51	32
HAYES, CLAUDE	Going to Work	26	124
HAYES, EDWIN, R.H.A., R.I.	Mission to Deep Sea Fishermen	1080	103
HAYNES-WILLIAMS, J.	Unannounced	429	185
HEDLEY, RALPH	Passing the Doctor	1062	135
HENRY, C. NAPIER	Pilehards	204	57
"	Lost	334	126
HENSHALL, J. H., R.W.S.	Alone	193	171
HITCHCOCK, GEORGE	St. George	951	21
HORSLEY, W. C.	An Incident of Napoleon's Egyptian Campaign, 1798	453	87
HUNTER, COLIN, A.R.A.	The Day of Rest	13	58
"	The Pool in the Wood, Helmsdale	253	136
"	Miss Isobel Donaldson	619	163
HUNTER, J. YOUNG	The Crofter's Home	256	144
JACK, RICHARD	An Idyll	293	171
JACOMB-HOOD, G. P.	The Little Swineherd	678	187
JOHN, W. GOSCOMBE	Memorial to the late Canon Guy, D.D. (<i>Relief</i>)	1996	45
JOHNSON, C. E., R.I.	A Corner of Old England	1060	115
JOPLING, LOUISE	The Viscountess Matland	329	102
JOY, GEORGE W.	Patience	704	174

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
KEMP-WELCH, LUCY E.	Colt-Hunting in the New Forest	346	56
KENNINGTON, T. B.	Maternity	947	153
KING, YEEND, R.I.	The Garden by the River	321	18
"	The Windmill	547	112
KNIGHT, JOSEPH, R.I.	Cloud and Crag	295	166
KNIGHT, J. HUXTON	From Seashore to Mountain Peak: Morecambe Bay	987	157
KNOWLES, G. SHERIDAN, R.I.	Glacierion	620	181
KOE, LAURENCE	Mrs. Piffard	1064	102
LANGLEY, WAITER, R.I.	"In faith and hope the world will disagree, But all mankind's concern is charity"	628	31
LA THANGUR, H. H.	Travelling Harvesters	439	39
"	A Summer Morning	56	43
"	Gleaners	1081	83
LEHMANN, R.	Mrs. Charles Goetz	965	192
LEIGHTON, F. BLAIR	In Time of Peril	521	19
LEMON, ARTHUR	"The devil of any knight, giant, or man can I see of all those you talk of now"	534	72
LESLIE, G. D., R.A.	The Day of Rest	269	91
LEWIS, A.	The Return of the Vikings	255	187
LLEWELLYN, W.	Master Alec Coulsca Bond	956	155
LOMAX, J. A.	Seeking the Will	807	32
LOUDAN, MOUAT	Butterflies	117	5
LUCAN, SEYMOUR, A.R.A.	The King's Messenger	900	42
"	John Crompton, Esq.	879	180
"	Captain H. E. Walter, 10th Regiment (<i>Chalk Drawing</i>)	1705	185
LUCCHESI, A. C.	The Mountain of Fame	2102	55
LUND, NIELS M.	Kenneth Mackenzie, Esq.	243	71
MACKENZIE, HERTRAM	Oceana (<i>Marble</i>)	2104	12
McLACHLAN, T. HOPE (The late)	The Shepherdess (<i>Water-Colour</i>)	1215	109
MACWHIRTER, J., R.A.	"Childe Rolande to the dark tower came"	247	10
"	Alpine Meadows	483	96
MARQUETON, W. H.	The Sea bath its Pearls	670	85
MARKS, H. STACY, R.A.	The Amateur (<i>Water-Colour</i>)	1086	11
MEADE, ARTHUR	Tending Turkeys: A Farm in Dorset	81	141
MONTFORD, PAUL R.	The Duellist (<i>Statuette, Silvered Bronze</i>)	1967	175
MOODY, FANNIE	Jealousy	848	163
MORGAN, FRED	Out of Reach	696	95
"	A Flood	224	149
MORRIS, PHIL R., A.R.A.	The Builder's Daughter	506	60
MOSTYN, TOM, R.B.A.	The Dreamers	461	166
MUCKLEY, W. J.	Narcissi (<i>Water-Colour</i>)	1105	175
MURRAY, DAVID, A.R.A.	Hampstead: The Firs by "The Spaniards"	411	20
"	Hampstead's Happy Heath	640	64
"	Deeside	476	146
"	Hampstead from the Viaduct	30	178
NATORP, GUSTAV	Miss Adelaide Burton (<i>Marble Bust</i>)	2000	48
NEALE, G. HALL	"Our Ain Bonny Bairn"	507	185
NORMAND, ERNEST	Rivals	941	73
OLIVIER, H. A.	The Rev. Newman Hall, D.D.	977	105
OLSSON, JULIUS	Nightfall	1052	110
ONDRONE, WALTER	Mrs. Walter Armstrong	171	132
OULENS, WALTER W., R.A.	The Lord Lister, P.R.S.	296	23
"	Hon. Sir Spencer Ponsonby-Fane, K.C.B.	687	55
"	Hon. Lord Justice Lindley	504	67
"	Hon. W. F. D. Smith, M.P.	84	93
PARTON, ERNEST	Houghton Mill on the Ouse	1073	139
PEACOCK, RALPH	A Wee Rhodesian: Daughter of E. A. Maund, Esq.	1016	34
PEGHAM, H. A.	Figure for the Base of a Candelabrum	1949	132
POMEROY, F. W.	The Nymph of Loch Awe (<i>Marble</i>)	1980	85
POYNTER, SIR E. J., P.R.A.	The Message	299	99
"	Sidney Colvin, Esq.	376	128
PRINSEP, VAL C., R.A.	"At the first touch of Winter, Summer fades away,"	220	173
RAE, HENRIETTA (MRS. ERNEST NORMAND)	Isabella	634	162
RATTHAY, WELLWOOD, A.R.S.A.	The First Touch of Winter	403	52
REID, SIR GEORGE, P.R.S.A.	Professor Mitchell, D.D., St. Andrew's	61	16
REVILLE, H. WHITTAKER	The End of a Long Day	294	165
REYNOLDS-STEPHENS, W.	Portion of a Panel for a Chimney-piece: "The Sleeping Beauty"	1958	65
RICHARDSON, F. STUART	North Sea Crofters	48	33
RIVIERE, BRITON, R.A.	Lady Wantage and Her Egyptian Donkey	77	15
"	Mrs. Fred Methold and Her Deerhounds, "Thane Macduff" and "Lola"	233	70
RIVIERE, HUGH G.	The Rev. Canon Ainger, Master of the Temple	339	156
ROE, FRED	Brought to Light (<i>Water-Colour</i>)	1102	180
RONNER, HENRIETTE	A Cozy Corner	377	38
SADLER, W. DENDY	Nearly Done	428	47
SANT, JAMES, R.A.	Hum, near Dovedale: A Study	772	132
"	Mrs. Charles R. Whitty	306	149
"	Jervoise, Son of Archibald E. Scott, Esq.	231	160
"	Mrs. Kenneth Mackenzie	122	172
SCHENCK, F. E. E.	Industry	1947	157
SCHLOSSER, CARL	Incorrigible	1067	76
SHAW, BYAM	Love's Baubles	164	66
"	The Comforter	316	169
SIMS, CHARLES	Childhood	1022	137
SOLLY, EVELYN W.	The Judgment of Paris	632	1
SOLOMON, S. J., A.R.A.	George J. Frampton, Esq., A.R.A.	90	34
"	Mrs. Adolph Tuck	383	104
SOMERSCALES, T.	The Last Fight of the <i>Revenge</i>	618	69
SPEED, HAROLD	Close of an Autumn Day	993	26

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
SPENCE, T. R.	The Temptation of Odysseus	604	186
STOREY, G. A., A.R.A.	Summer Days	891	51
"	Mischief: A Portrait	203	138
"	A Fair Musician	833	125
"	The Daughter of the Regiment	868	162
STOTT, EDWARD	Sunday Night	709	101
SWAN, JOHN M., A.R.A.	Leopard with Tortoise (<i>Silver</i>)	2092	79
"	Tigress and Cubs at a Torrent	736	191
SWANWICK, HAROLD	Evening after a Hot Day	427	25
SYMONDS, W. R.	Oswald, Son of Archibald E. Scott, Esq.	1014	114
TALMAGE, A. M.	The Caress	341	195
TAYLER, A. CHEVALLIER	Cantus (Evangeliu)	957	97
THORNYCROFT, W. HAMO, R.A.	A Portrait	1972	76
"	Miss Joan Thornycroft (<i>Bronze</i>)	2062	84
"	James Eccles, Esq. (<i>Bronze</i>)	2050	179
TITCOMB, JESSIE	Springtide	456	109
TITCOMB, W. H. Y.	The Wealth of England: The Bessemer Process of Making Steel	703	95
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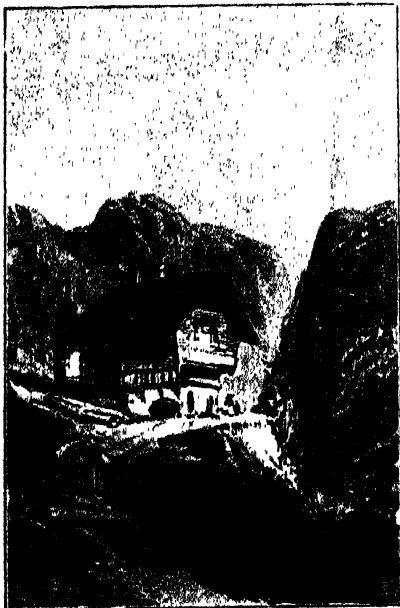
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